

LONDON, SATURDAY, JANUARY 8, 1853.

PRICE
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Stamped Edition, 5d

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**COLLEGE of AGRICULTURE and CHEMISTRY, and of PRACTICAL and GENERAL SCIENCE
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ST. JAMES'S LITERARY and SCIENTIFIC
SOCIETY, 15, CLIFFORD-STREET.
President—The Right Hon. T. BABINGTON MACAULAY, M.P.

SYLLABUS OF LECTURES, 1853.
The Lectures will be delivered at 21, SAVILLE-ROW, and will com-
mence at HALF-PAST EIGHT O'CLOCK precisely.
Wednesday, Jan. 19.—Dr. LYON PLAYFAIR, C.B. F.R.S., 'On the
Allotropic Conditions of Matter.'

Wednesday, Jan. 19—Rev. T. F. Stooks, M.A., 'On the Peninsula of Sinai.'
Wednesday, Jan. 26—Dr. Jackson, 'On the Dark Races of Men.'
Wednesday, Feb. 2—W. A. Hillman, Esq., F.R.C.S., 'On some of the Functions of the Human Body.'
Thursday, Feb. 3—Dr. W. E. B. Riddell, 'On the Similitudes and

Wednesday, Feb. 16—Rev. R. Hooper, B.A., 'On Music and its History, more especially in England.'

Wednesday, March 8—Rev. W. Kirkus, L.L.B., 'On Books and how to read them.'

Wednesday, March 23—Dr. Lankester, F.R.S., 'On Popular Medical Errors.'
Wednesday, March 30—Rev. F. T. M'Donnell, M.A., 'On Borneo.'
Wednesday, April 6—Conversazione.

Wednesday, April 13—H. Wilkinson, Esq., M.B.A.S., 'On Fire Arms and Projectiles.'
Wednesday, April 20—Dr. Norton Shaw, 'On the Progress of African Discovery.'
Wednesday, April 27—R. T. Hulme, Esq., 'On the Coral Animals.'

Hour of Lecture, HALF-PAST EIGHT o'clock.
Non-Members admitted on payment of One Shilling, by Ticket to be had only at the Library of the Institution.
The Institution comprises Reading Rooms, supplied with New

Life Subscriptions £10 10 0
Annual ditto 1 1 0

Ladies' Annual ditto (admitting to the Lectures
and use of the Library) 0 10 6

T. EDLIN, Secretary.

*A few friends of the Institution have offered two Prizes of Books for
the best English Essay on conversionism presented to Members on*

A RUNDEL SOCIETY.—ELGIN MARBLE.
—CASTS from Mr. Cheverton's reduction of the THESEUS

(to which a Prize Medal was awarded at the Great Exhibition) may be obtained on application to Mr. Mackay, at Messrs. P. & Colnaghi's, 13 and 14, Pall Mall East. Price 21s. (or to Members of the Arundel Society, 12s. 6d.)

CASTS of the ILLIUS, recently reduced by Mr. Cheverton

Electro-deposited CASTS of the THESEUS are to be had
Messrs. Elkington's, Regent-street; price to Subscribers, 1*l.* 1*s.*
By order of the Council,
G. AUBREY BEZZI. Hon. Sec.

Office of the Arundel Society, Nov. 5, 1851.

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A **MARRIED CLERGYMAN**, M.A., long accustomed to Tuition, and aided by a Resident Tutor and competent Masters, has **VACANCIES** at present for a few additional **PUPILS**, sons of Gentlemen, under fifteen years of age. His house, which is very large, stands on a high elevation, facing the Sea. Application for Terms, and all particulars, may be made either to the Rev. R. Parkinson, Arnold House, Lowestoft; or to the Rev. Francis Cunningham, Hon. Canon of Norwich, and Vicar of Lowestoft.

Chesapeake, established by Act of Parliament, and under the Management of the Corporation of London.—Head Master the Rev. GEORGE F. W. MOOREHEAD, D.D.—THE EXSING TERM commences on the 1st of September, 1854, and continues to the 15th.—The year is divided into three Terms. Fee for each Term, £ 15s.—The Course of Instruction includes the English Language, Latin, Greek, French, Italian, Spanish, German, Arithmetic, Writing, Book-keeping, Geography, History, Drawing, the Elements of Chemistry and Natural Philosophy, and Vocal Music.—The average number of Pupils is 100.—The Tuition is equivalent to 35*s.* per annum each, and available as Exhibitions to the Universities, there are the following Exhibitions attached to the Institution:—The *Wrentham* Exhibition of 50*s.* per annum; the *Scholarships* of 50*s.* per annum each—the *Times Scholarships* of 30*s.* per annum—and the *Tegg* and the *Lambert* Joint Scholarships of 20*s.* per annum each.—Several other valuable prizes are offered.—Persons desirous of obtaining admission for their Sons, or Pupils, to be presented to the Corporation, must send in their Prospectuses and Forms of Application for the purpose, at the Office of the Corporation, No. 1, Old Broad Street, London, E.C. 4, before the hours of Ten and Four.—Two of the Master's Lectures are delivered in the English Language, and the remaining two in Latin.—The Corporation are desirous of receiving contributions from the public, and from the several Societies, for the purpose of defraying the expenses of the Institution.

ENLARGED EDUCATION.—A Married English Gentleman, of the Church of England, and experienced in the training of youth, **TAKES CHARGE** of a few **YOUNG GENTLEMEN**, residing with them a year alternately in **FRANCE** and **GERMANY**, securing to them efficient instruction in the languages of those countries, and in other branches of study; using all opportunities of profitable observation; and augmenting their general knowledge in every possible way.—Address to M. A. S., 113, Chespeide, London.

THE LADIES' COLLEGE, 47, Bedford-square
 -The CLASSES will be RESUMED on THURSDAY, the
 13th of January, 1853.

College, Cambridge.
Modern History—J. Langton Sanford, Esq., of Lincoln's Inn.
Mathematics—Rev. William Cook, M.A., of Trinity College, Cambridge.
Natural History—B. E. Grant, M.D., Professor of Comparative

formerly Head Master of Gordon Hospital, Aberdeen.
German Language and Literature—Adolph Heimann, Ph. B. Pro-
fessor of German in University College, London.
French Language and Literature—M. Adolph Ragon.
Italian Language and Literature—Signor Valetta.

The Prospectus, containing a List of the Lady Visitors, Programmes of Lectures, Directions for a Course of Study, the Tim-
Tables, and other particulars, may be had at the College, 47, Bedford-square, daily, between 10 and 4.

formerly occupied as Brighton College, is situated in the Two Chances extremity of Brighton, at the top of Portland-place, facing the sea, and is sheltered on the north and east by the Downs. The Pupils have access during play-hours to an adjoining field, and thus enjoy opportunities of air and exercise not usually afforded in populous neighbourhood. Pupils are received from the age of 8 to 16.

SIGNAL, HOLLAND HOUSE, BLACKHEATH, by T. KIMBER, B.A., and R. COBB, A.K.C. The course of instruction is based upon religious principles, and embraces all the subjects of a sound and liberal Education. Discipline is maintained by moral suasion in preference to corporal punishment. The domestic

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10s. 6d.—*Reuben Medlicott*, 3 vols. 15s., &c. &c.
CHARLES EDWARD MUDIE, 510, New Oxford-street.

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James Nisbet & Co. Berners-street, Oxford-street.

GOVERNESSES AND TUTORS.—The Nobility, Clergy, Clergymen, and Principals of Schools requiring GOVERNESSES, COMPANIONS, or TUTORS, for either residing, travelling, or daily residence, respectively, are invited to inform Mr. Blair, and inspect his register of names free of charge, at the Clerical and Scholastic Agency Offices late Valsey, established in 1859, 7, Tavistock-square, London.—A prospectus and card of terms forwarded on application.

PRIVATE TUITION.—PREPARATION for the UNIVERSITIES, the ARMY, &c.—A married Clergymen (M.A. of Cambridge) of good degree and distinguished success in tuition, who takes three pupils into his home, last V.A. T.S.C. He resides in a very healthy locality, about half an hour's journey from London. Address Rev. M. A., 3, Southampton-row, Russell-square.

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Resident Principal.—Mr. C. P. MASON. The aim of the course of study pursued at the above-named Establishment is to combine with accurate and extensive scholarship, and sound mathematical discipline, a competent acquaintance with Modern Languages, Mechanics, Chemistry, and the elements of Natural Science in general, together with all the essential features of a thorough English Education. The French, Spanish, and German languages are taught by native Professors. In special cases the course of study may be modified so as to meet the particular requirements of the pupil.

It may be accepted as some indication of the success with which the objects aimed at are realized, that all the pupils in the first class, of sufficient age to become candidates, to the number of five, passed the last Matriculation Examination of the University of London.

The educational and domestic arrangements offer unusual facilities for elder pupils. There is also a separate preparatory department for junior pupils, with separate school-room and playground.—Prospectuses may be obtained from Mr. G. H. M. Messrs. Lindley & Mason, 84, Basinghall-street; Mr. Churchhill, Prince-street, Soho; and of Messrs. Hefle Brothers, School Bookellers, 130, Aldersgate-street, London.

MATRICULATION EXAMINATION of the University of London.—During the ensuing half-year the studies of one of the Classes in DENMARK HILL GRAMMAR SCHOOL will be arranged with the view of preparing the pupils for the above Examination.

J. M. W. TURNER, Esq. R.A.—A very fine and extensive Collection of choice ENGRAVERS' PROOFS and OLD IMPRESSIONS for SALE by Auction, on FRIDAY, JAN. 15, 1893, at 10 o'clock, by Mr. W. Turner, Esq. R.A. The admirers of this great Artist should obtain G. Love's new List, which will be forwarded on the receipt of two postage stamps.

Also, just published, the Third Part of a New Catalogue, containing Etchings and Engravings by the most celebrated Ancient and Modern Masters. This may also be obtained on the receipt of two postage stamps.

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The FIRST SESSION of 1893 will commence on MONDAY, the 21st of JANUARY, when the REV. PHILIP SMITH, will enter on the duties of his office.

Applications for the Admission of Pupils should be made to the Head Master, at the School, Mill-Hill, Hendon, Middlesex, or to the Secretary, Old Jewry-chambers, where Prospectuses, and all further information, may be obtained.

By order of the Committee,
ALGERNON WELLS, Secretary.

TO PARENTS AND GUARDIANS.—A Widow, who is a Gentlewoman by birth, education, and position in society, has lost, through a series of misfortunes, nearly all the small income that remained to her when she was a few years since, by a grievous calamity, from affluence to poverty. She is desirous of obtaining the comforts of a home without the pain of dependence upon those who have lost their parents, or who may have an invalid mother unequal to the exertion. She is also fully competent to the superintendence of an establishment. An old and attached friend, who inserts this advertisement, can confidently answer for her conscientious fulfilment of any trust she might consent to undertake. Reference can be made to persons of the highest respectability.—Letters to be addressed to A. Z., to the care of E. Baker, Esq., 12, Bulstrode-street, Manchester-square, who will also kindly answer any inquiries.

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The Proprietor of MANOR HOUSE SCHOOL, West-hill, Hastings, receives YOUNG GENTLEMEN and LADIES, to instruct in the usual branches of a Classical and Mathematical Education. The Pupils are provided with separate beds, and the utmost attention is paid to their health, and right moral and religious training. Manor House is situated in a most healthy locality; and, having been built expressly for a School, the Pupils' Apartments are spacious and airy, and fitted up with careful consideration for the convenience.—For Cards of terms, references, &c. address as above.

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Mr. EMBENSON'S SCHOOL, will RE-OPEN on WEDNESDAY, 12th Instant.—Modern Languages taught by experienced Professors.—Young Gentlemen are prepared for the Military Examinations.

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OSBORNE HOUSE, Upper Avenue-road, St. John's Wood.—Second Term to commence 12th January, 1893. This Institution is conducted by a German Protestant Lady, who has resided above twelve years in this country. The thorough acquisition of the German language is especially insisted upon, and every provision made for the attainment of this object. With this is combined the instruction in all the acquirements that constitute a highly finished Lady's education. The instruction is given by eminent Masters only. Terms, inclusive of all expenses, for Music, 110 guineas per annum. For Prospectuses apply to Mr. Thim's Library, 88, New Bond-street.

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DEPARTMENT OF PRACTICAL ART.
On and after the 4th of December, and every Saturday afternoon (except during the Christmas Vacation), a Class of Schoolmasters and Pupil Teachers will meet in the Lecture Room at Two o'clock, for the purpose of receiving instruction in the system of teaching Elementary Form and Colour, and the acquirements of the Model, recommended by the Department. Fee for six Demonstrations One Shilling.—For information apply to Mr. J. C. Robinson, Marlborough House.

W. R. DEVERELL, Secretary.

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FOUR LECTURES on the ORNAMENT of the PERIOD of the RENAISSANCE, especially in Architecture, Architecture, Architects, Plasterers, Stone Masons, Workers in Metal, Jewellers, Wood Carvers, Inlaid, Modellers of all classes, Frame Makers, Painters on Porcelain, Book-binders, Paper-stainers, Leather Embosser, &c. and all engaged in the production of objects of Ornamental Art for commerce, will be delivered by R. N. WORMUM, Esq., Librarian of the Department, on FRIDAY, EVENING, JAN. 15, 1893, at 8 o'clock, at the Museum, 6, Burlington-gate, seven o'clock. Admission to the Course, 2s.—For tickets and further information apply to the Clerk of the Museum.

W. R. DEVERELL, Secretary.

ORNAMENTAL ART IN METALS, FURNITURE, and all kinds of WOVEN FABRICS.

DEPARTMENT OF PRACTICAL ART.
MARLBOROUGH HOUSE.
SPECIAL CLASSES for STUDY of the PRINCIPLES of ORNAMENTAL ART will re-assemble on MONDAY, Jan. 10, 1893. Manufacturers, Artists, and others are cashed only to receive the advice of the Professors—Mr. SAMPSON and Mr. HENSON on the execution of any Works of Ornamental Art.—Office Fee for a single Consultation, 2s.; for a week, 6s.

W. R. DEVERELL, Secretary.

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W. R. DEVERELL, Secretary.

COLONIAL AND INTERNATIONAL POSTAGE ASSOCIATION.

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Right Hon. T. Milner Gibson, M.P.

Professor Hancock (Dublin).

J. C. G. Kennedy, Esq. (America).

At a Meeting of the Council of the above Association held on the 13th instant, it was resolved—

1. That it appears that the Association has now established correspondence with forty-four Foreign Countries; eight separate Colonies; and thirty-four Chambers of Commerce and other Associations in the United Kingdom; and that such a Correspondence necessarily involves considerable expense, especially for Foreign and Colonial postage.

2. That in order to insure a successful termination to the labours of the Association, immediate measures be taken to raise the necessary funds.

3. That the Local Honorary Secretaries be requested to take measures for raising subscriptions for the Association in their respective districts.

The first List of Subscriptions will be published shortly, with the names of every person who has subscribed one pound and upwards.

Offices of the Association at the Society of Arts, No. 15, John-street, Adelphi.

MANUEL DE YRASI, Hon. Sec.

THE CONSERVATIVE LAND SOCIETY.

23, Norfolk-street, Strand.—A BALLOT will take place at the Office next SATURDAY, at 10 o'clock, for the election of choice.—The Society has just purchased a Fourth Estate, close to the Hounslow Station on the South-Western Windsor Line, in addition to the other Estates bought in Middlesex and East Surrey. All persons joining the Society before the 14th instant will participate in the advantage of this Ballot. Shares 50s. each. Monthly payments Eight Shillings.

January 8th, 1893.
C. L. GRUNSEIN, Secretary.

HYDE HOUSE SCHOOL, WINCHESTER.

Mr. DE BHRH, assisted by three Gentlemen from the University of Cambridge, and a French Master (all of whom are resident with him), undertakes the EDUCATION of a LIMITED NUMBER of PUPILS, the sons of Noblemen and Gentlemen, with a view to prepare them for the Public Schools, East India, Naval and Military Colleges, or any of the various professions.

His System of Instruction includes:

1. The CLASSICS and MATHEMATICS—in which the Pupils will be thoroughly well grounded, according to the most approved methods.
2. The MODERN LANGUAGES—to which special attention will be paid, and for the acquisition of which more than ordinary advantages are afforded.
3. The USUAL BRANCHES of an ENGLISH EDUCATION—all or any of which may be made more or less prominent in the plan of study, as may be deemed desirable in any particular instance.
4. FORTIFICATION, DRAWING, FENCING, and MILITARY TACTICS—in which the Military Class receives regular instruction.

The Establishment is divided into an Upper and a Lower School. Pupils, below the age of ten, being thus kept separate from their Seniors, both in the hours of Study and Recreation.

References may be made to the Parents of Pupils and others, including several Noblemen, Dignitaries of the Church, and individuals of high standing in the country.

Per Annum.
If under twelve years of age 30 Guineas.
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No Extra whatever for School Books or Stationery.

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The Committee have the satisfaction of announcing the following additional contributions received since the Advertisement of May 17:—

FOR THE GENERAL PURPOSES OF THE HOSPITAL.

Baker, Abraham, Esq., £1 1 0 Hicks, G. M., Esq., £1 1 0

Baker, Avery, Esq., £1 1 0 Loder, Robert, Esq., £1 1 0

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Subscriptions and Donations to the Building Fund of general purposes of the Hospital, continue to be received by the Treasurer, John Masterman, Esq., M.P., 35, Nicholas-lane, Lombard-street, by the Secretary, T. C. Simmons, at the Charity, 38, Charterhouse-square, or Sir King's College, 10, St. Mark's Hospital, Dec. 27th, 1892.

PHOTOGRAPHY.—A New Work, giving plain and practical directions for obtaining both POSITIVE and NEGATIVE PICTURES upon GLASS by means of the COLLODION PROCESS, and a Method for Printing from the Negative Glass in various colours on to Paper. By T. H. Barker, Esq.

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At their Artistic and Decorative Plate, calculated for the Table, Sideboard, Library, Boudoir, &c.

These productions were honoured at the late Great Exhibition by the award of the Council Medal, and may be obtained at the following Establishments—

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METEOROLOGY.—NEGRETTE & ZAMBRA'S PATENT THERMOMETER.

Messrs. NEGRETTE & ZAMBRA beg to inform Scientific Gentlemen that their PATENT MAXIMUM THERMOMETER may now be had of the principal Opticians in Town and Country. As it is probable that interested parties may endeavour to disparage the above invention, Messrs. NEGRETTE & ZAMBRA beg to submit the following letter received by them from J. GRANT, Esq., of the Royal Observatory, Greenwich, who has now had the instrument in constant use for nearly twelve months:—

"Gentlemen, In reply to your inquiry of this day, I have no hesitation in confirming the opinion expressed to you in my letter of April 26th, respecting your new Maximum Thermometer, and the time the instrument has been in use, and generally received by the observers of the British Meteorological Society, whose opinion coincides with my own, viz., that it is the most perfect and accurate instrument of the kind I have ever used."

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 Edinburgh: Oliver & Boyd. London: Simpkin, Marshall & Co.

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Early in 1849, Mr. Collier bought, at Mr. Rodd's, a dirty copy of the second folio edition of the 'Works of Shakespeare' printed in 1632. It was full of manuscript notes,—but he paid no attention to them. He bought the book, hoping (by means of it) to supply the imperfections of a better copy. It turned out that his new purchase did not answer his expectations. He repented of his bargain, and the book was laid aside,—disregarded and out of favour.

After the lapse of about three years, Mr. Collier had occasion to make a reference to the second folio. He took down the book in question from the top shelf on which it had been put away; and then noticed, for the first time, that there was inscribed on the cover "Thomas Perkins, his Booke." There had been a Perkins player,—could this be he? Inquiry was made:—and it was found that the player's name was "Richard." But attention once directed to the book, went further; and "I then discovered," says Mr. Collier, "to my surprise, that there was hardly a page which did not present, in a handwriting of the time, some emendations in the pointing, or in the text,—while on most of them they were frequent, and on many numerous."—Of emendations of all kinds there are not less in the whole volume than *twenty thousand*.

Complete examination followed; and then ensued the two papers on the subject addressed to ourselves and printed in our last volume, pp. 142 and 171. From the first mention of the subject we saw the importance of many of the alterations,—and the numerous communications which we received corroborated our opinion. The volume before us is one result of the attention thus excited. In it, Mr. Collier gives, by way of supplement to his edition of 'Shakespeare's Works,' about one thousand substantial emendations of Shakespeare's text derived from his despised and shabby old second folio;—a book in some places incomplete, and in others defiled with stains of wine "and viler

liquors," with the droppings of candles, and the ashes of tobacco.

The state of the text of Shakespeare has been long a well-known theme of regret. Johnson described the faults as "numerous and gross;" and asserted that they had "not only corrupted many passages, perhaps beyond recovery, but had brought others into suspicion which are only obscured by obsolete phraseology, or by the writer's unskilfulness and affectation." Such was the way in which too many of the critics of the last century were accustomed to write about Shakespeare. What they could in their own judgment amend by conjecture—often most ridiculous and ignorant—they altered without scruple. What they fancied obsolete, they "illustrated," that is, they overlaid it with quotations from contemporary literature which are too often, either mere wearisome proofs of things which no one can deny, or accumulations of antiquarian pedantry the most contemptible and absurd. What they could neither alter nor "illustrate," they pronounced to be "unskilfulness and affectation."

Far be it from us to assert that the labours of men like Rowe, Pope, Johnson, Warburton, and their successors down to our own days, were either valueless or ineffective. Considered as a body, much was done by them, although each one, taken individually, added comparatively little to the common stock. But still, after the lapse of two centuries, and the labours of successive generations of learned and distinguished men, we are obliged to admit, as was done by the earliest of those who gave attention to the subject, that the text of Shakespeare is eminently and perversely corrupt. And yet, it is certainly true, that so marvellous is the power of Shakespeare over his reader's fancy and attention, that they who enjoy his writings most are the least disturbed by these imperfections. The true lover of Shakespeare defies the critics. With heart on fire, and interest excited to the highest pitch by the action before him; enchanted by the magic of the scene, and thoroughly acquainted with the main bent and purpose of the dialogue, he cannot give attention to minute questions of criticism. He laughs or weeps just as the Poet bids him,—undisturbed by imperfections which lash a Theobald into fury, and fill the pages of the twenty-one volumes of our Variorum edition with unparalleled antiquarian nonsense. Still, we must, after all, admit, that the text is often incomplete and often corrupt; and that, however little the rapt and excited reader may care about minute accuracy, to rescue Shakespeare from the combined imbecilities which have been fathered on him by short-hand writers, printers and antiquarian commentators, and give us his words as he really wrote them, is an object worthy of the ambition of literary men. It is because we consider the book before us to be a real advance towards such a desirable end, that we welcome it heartily. Men have acquired reputation by a single emendation of Shakespeare; learned editors have exceedingly plumed themselves upon a few successful hits; the best critics have done but little:—here we have a book that "at one fell swoop" knocks out a thousand errors, for the most part so palpable, when once pointed out, that no one can deny their existence,—and substitutes emendations so clear that we cannot hesitate to accept them. In our judgment this is a result which may well be esteemed fortunate and happy,—a subject of congratulation to every one concerned in it.

But, it will be asked, who is the great emendator before whose authority we are all to bow,—the critic whose marginal scribbles are to be accepted as a restoration of Shakespeare's

language? The question cannot be answered. There is some reason to think that Mr. Rodd received the book out of "Bedfordshire:"—the notice which it will now attract will probably lead to some discovery of the seller and of its previous history. Some bookseller may be able to tell us of a sale of books in that county in the spring of 1840 in which such a volume appeared.

The internal evidence afforded by the emendations themselves seems to point to the stage, and to indicate that they were made with some view to dramatic representation. Three facts bear especially upon this point.—First: Hundreds of stage directions are inserted,—many of them of very great minuteness—far more minute than ordinarily occurs in the printing of plays. For example:—after

Angels and ministers of grace defend us!

Hamlet is directed to "pause;"—after "Man delights not me," Rosencrantz is bidden to "smile." Others are of no less value as exhibiting the way in which the poet's meaning is dependent on the proper performance of the business of the stage. Of this kind is a direction in the explanatory scene between Prospero and Miranda at the beginning of the Tempest. Prospero takes off his "magic garment," with the aid of his daughter, at the commencement of his explanation. Just at its close, when he says, "Now I arise,"—the corrector inserts the direction "Put on robe again." Clothed in his mantle of power, which he had not needed during his disclosure of his previous history to Miranda, Prospero now exercises his authority by sending her to sleep, in order that he may confer with Ariel. The sudden somnolency which seizes Miranda during the disclosure of events of such vital interest is thus deprived of the strangeness which the critics, not having had the benefit of this stage direction, have properly found in it.

Secondly, those of the plays which in the previous impression had been left undivided into acts and scenes are properly divided by the annotator.

And, thirdly, many passages not affecting the sense are struck out of all the plays, except Antony and Cleopatra,—apparently with a view to shortening the plays for representation. This is a very important circumstance,—and cannot, we think, be explained in any probable way except as having reference to representation.

If, then, many of these alterations were made with a direct view to the stage, it may fairly be concluded that they were the work not of a printer or person desirous of putting the plays to a literary use, but of some manager or actor.

Another circumstance of considerable curiosity is, that alterations in words and stops occur in passages struck through with a view to curtailment. This seems to prove that the verbal or literary alterations were made before those which may be termed the dramatic or scenic.—Another circumstance which may point to a difference of time in making several of the alterations is, that some of them are made upon erasures.

The question remains,—whether, in making these alterations of so many different kinds, and some of them perhaps written at different periods, the writer had access to any authority—or, whether he relied solely on his own critical sagacity and ingenuity, and occasionally merely guessed at arbitrary emendations. On this subject we think the evidence would have warranted what our northern neighbours would call "a stronger deliverance" than is given by Mr. Collier. "I am inclined to think," he says, "that the last [that the annotator merely guessed at arbitrary emendations] must have been the fact as re-

gards some of his changes; and, so far, his suggestions are only to be taken as those of an individual who lived, we may suppose, not very long after the period when the dramas he elucidated were written, and who might have had intercourse with the actors of Shakespeare's day."

We cannot of course deny the possibility of conjecture in some cases; but when we consider the multitude of the alterations,—their very great importance far exceeding all that has been done in that way by the whole of the successive editors and emendators, from the days of Heminge and Condell to our own,—when we consider also the overwhelming fact, that a whole omitted line, never before dreamt of as being wanting, has been supplied in at least nine different instances,—we cannot hesitate to infer that there must have been something more than mere conjecture—some authority from which they were derived. And if the incontestable facts lead us directly to an authority, how are we to limit it, or why should we hesitate to apply it universally? On what grounds may we infer that some of the corrections in a particular page are founded upon authority, and others are merely conjectural? The consideration of the nine omitted lines stirs up Mr. Collier to a little greater boldness on the question of authority,—but, after all, we do not think he goes the full length which the facts would warrant. The following is his conclusion.—

"To say nothing of words, sometimes two, three and four together, which are wanting in the folios, and are supplied in manuscript, to the improvement both of meaning and measure, there are at least nine different places where lines appear to have been left out. From what source could these have been derived, if not from some more perfect copies, or from more faithful recitation? However we may be willing to depreciate other emendations, and to maintain that they were only the results of bold but happy speculation—the *feliciter audientia* of conjecture,—how can we account for the recovery of nine distinct lines, most exactly adapted to the situations where they are inserted, excepting upon the supposition that they proceeded from the pen of the Poet, and have been preserved by the curious accuracy of an individual, almost a contemporary, who, in some way, possessed the means of supplying them?"

Our readers can scarcely form a proper judgment on the question of either the authority or the value of the alterations without knowing a little more of their nature; we will therefore quote some examples,—putting them in the shortest possible form, and taking them as they come to hand in turning over the pages of the book.—A very few of them have been already laid before our readers.—

THE TEMPEST.

Act i. sc. 2. I have with such *precision* in mine art
So safely order'd that there is no soul—
No, not so much perdition as an hair
Betid to any creature in the vessel.
Alteration. I have with such *precision* in mine art, &c.

Ibid. And thy father
Was Duke of Milan, and his only heir
And princess no worse issued.
Alteration. And thy father
Was Duke of Milan, *thou* his only heir
And princess no worse issued.

Ibid. They all have met again,
And are upon the Mediterranean *fole*
Bound sadly home to Naples.
Alteration. They all have met again,
And *all* upon the Mediterranean *fole*, &c.

Act ii. sc. 1. And the fair soul herself
Weigh'd, between lothness and obedience, at
Which end o' the beam *she'd* bow.
Alteration. And the fair soul herself
Weigh'd between lothness and obedience, as
Which end o' the beam *should* bow.

Act iv. sc. 1. Spring come to you, at the farthest
In the very end of harvest.
Alteration. Rain come to you, &c.

Act v. sc. 1. You demy puppets, that
By moonshine do the *green-sour* ringlets make,
Whereof the ewe note issues.
Alteration. You demy puppets, that
By moonshine do the *green-neard* ringlets make
Whereof the ewe note bites.

Ibid. *Holy* Gonzalo, honorable man,
Mine eyes, even so blest to the *show* of thine,
Fall fellowly drops.
Alteration. *Noble* Gonzalo, honorable man,
Mine eyes, even so blest to the *flow* of thine,
Fall fellowly drops.

Ibid. Wh'er thou beest he, or no,
Or some enchanted *trife* to abuse me.
Alteration. Or some enchanted *devil* to abuse me.

Ibid. That could control the moon, make flows and ebbs,
And deal in her command, *without* her power.
Alteration. And deal in her command *with* all her power.

TWO GENTLEMEN OF VERONA.

Act iv. sc. 2. Who is Silvia? what is she,
That all our swains commend her?
Holy, fair, and wise is *she*;
The heaven such grace did lend her;
Alteration. 3rd line. *Holy*, fair, and wise *as free*;

Act iv. sc. 3. Madam, I pity much your grievances;
Which since I know thy virtuously are plac'd,
I give consent to go along with you.
Alteration. Madam, I pity much your grievances,
And the most true *affections* that you bear;
Which since I know thy virtuously, &c.

Act v. sc. 4. How use doth breed a habit in a man!
This shadowy desert, unfrequented woods,
I better brook than flourishing, peopled towns.
Alteration. These shadowy, desert, unfrequented woods.

Ibid. These are my mates, that make their wills their law,
Have some unhappy passenger in chase.
Alteration. These *my rule* mates, &c.

MERRY WIVES OF WINDSOR.

Act ii. sc. 1. Will you go, *An helix*?
[This has been a great stumbling-block. Infinite have been the conjectures. Mr. Emendator clears off the difficulty in a trice.]
Alteration. Will you go on *here*?

Act iv. sc. 3. I will bring thee where Mistress Anne Page is,
at a farm-house afeasting, and thou shalt woo her.
Cried game, said I well.
[Another passage which has been a terrible *crux* to the commentators.]

Alteration. I will bring thee where Mistress Anne Page is,
at a farm-house afeasting, and thou shalt woo her;
curds and cream! said I well?

Act v. sc. 5. And this deceit loses the name of craft,
Of disobedience, or unduteous *title*.
Alteration. Of disobedience or unduteous *guile*.

MEASURE FOR MEASURE.

Act i. sc. 1. Since I am put to know, that your own science
Exceeds in that, the lists of all advice
My strength can give you: then, no more remains,
But that to your sufficiency, as your worth is able,
And let them work.
Alteration. Since I am *apt* to know, &c.
But add to your sufficiency *your* worth,
And let them work.

Act i. sc. 3. She is fast my wife,
Save that we do the *denunciation* lack
Of outward order; this we came not to
Only for propagation of a dower.
Alteration. Save that we do the *pronunciation* lack, &c.
Only for *procuration* of a dower.

Act ii. sc. 1. How would you be
If he, which is the top of judgment, should
But judge you as you are?
Alteration. If he, which is the God of judgment, should
But judge you as you are?

Act iii. sc. 1. The princely Angelo?
O 'tis the cunning livery of hell,
The damnest body to invest and cover
In princely guards.
[This is the "princely guards" of the first folio.]
Alteration. The princely Angelo? &c.
In princely *garb*.

Act iv. sc. 3. Unfit to love or die, O gravel heart!
Alteration. Unfit to love or die, O grovelling beast!

Act v. sc. 1. O gracious duke,
Hark not on that; nor do not banish reason
For *bequality*.
Alteration. For *incredulity*.

Ibid. And, on my trust, a man that never yet
Alteration. And, on my trust, &c.

COMEDY OF ERRORS.

Act iii. sc. 2. And may it be that you have quite forgot
A husband's office? *Shall*, *Antiphus*,
Even in the spring of love thy love springs rot?
Shall love in *buildings* grow so ruin'd?
Alteration. *Shall* *unkind* debate
Even in the spring of love thy love springs rot?
Shall love in *building* grow so ruin'd?

Act iv. sc. 2. No, he's in Tartar's limbo, worse than hell;
A devil in an everlasting garment hath him,
One whose hard heart is button'd up with steel,
A fiend, a *fairy*, pitiless and rough;
A wolf, *any* worse, a fellow all in buff.
Alteration. No, he's in Tartar's limbo, worse than hell;
A devil in an everlasting garment hath him *fell*,
One whose hard heart is button'd up with steel,
Who has no touch of mercy, cannot *feel*,
A fiend, a *fury*, pitiless and rough; &c.

Act v. sc. 1. The place of depth and sorry execution.
Alteration. The place of death and solemn execution.

MUCH ADO ABOUT NOTHING.

Act iv. sc. 3. Sing no more ditties, sing no mo,
Of dumps so dull and heavy,
The *fraud* of men was ever so,
Since summer first was leafy.
Alteration. Sing no more, &c.
Of dumps so dull and heavy,
The *frauds* of men were ever so, &c.

Act iii. sc. 1. Contempt, farewell! and maiden pride, adieu!
No glory lives behind the back of such.
Alteration. No glory lives but in the lack of such.

Act iv. sc. 1. Trust not my age,
My reverence, calling, nor divinity
If this sweet lady be not guiltless here
Under some biting error.
Alteration. My *reverend* calling, &c.
Under some blighting error.

Act v. sc. 1. If such a one will smile, and stroke his beard,
And sorrow way, cry hem, when he should groan.
Alteration. *Call sorrow joy*, &c.

A MIDSUMMER NIGHT'S DREAM.
Act ii. sc. 1. The cowpals tell her pensioners be,
In their gold *coals* spots you see.
Alteration. The cowpals tell her pensioners be,
In their gold *cups* spots you see.

Act iii. sc. 1. I'll put a girdle round about the earth
In forty minutes.
Alteration. I'd put, &c.

Act iii. sc. 2. Two lovely berries moulded on one stem.
Alteration. Two loving berries, &c.

Ibid. What! can you do me greater harm than hate?
Hate me! Wherefore? me! What *new*, my love?
Alteration. What means my love?

Act v. sc. 1. These lily tips,
This cherry nose,
These yellow cowslip cheeks.
Alteration. This lily tip,
This cherry *tip*, &c.

THE MERCHANT OF VENICE.
Act iii. sc. 2. Thus ornament is but the *guiled* shore
To a most dangerous sea, the beauteous scarf
Feeling an *Indian* beauty; in a word,
The seeming truth which cunning times put on
To entrap the wisest.

Alteration. — the *guiling* shore, &c.
Feeling an *Indian*; beauty, in a word, &c.
Act iv. sc. 1. If thou tak'st more
Or less than a just pound—be it so much
As makes it light or heavy in the substance,
Alteration. As makes it light or heavy in the balance.

HENRY VIII.

Act i. sc. 1. A beggar's book
Outworths a noble's blood.
Alteration. A beggar's brood, &c.

Act i. sc. 2. Sixth part of each!
A trembling contribution!
Alteration. A *trebling* contribution!

Act ii. sc. 3. Would I had no being,
If this *salute* my blood a jot.
Alteration. If this *elate* my blood a jot.

Act ii. sc. 4. Let the foul'st contempt
Shut door upon me, and so give me up
To the sharpest kind of justice.
Alteration. To the sharpest *knife* of justice.

Act iii. sc. 2. You have scarce time
To steal from spiritual *leisure* a brief span
To keep your earthly audit.
Alteration. To steal from spiritual *labour*, &c.

Act iv. sc. 2. This cardinal
Though from an humble stool undoubtedly
Was fashioned to much honour. *From* his cradle
He was a scholar, and a ripe and good one.
Alteration. Was fashioned to much honour *from* his cradle.

Act v. sc. 3. Let me ne'er hope to see a *chine* again,
And that I would not for a cow, God save her.
Alteration. Let me ne'er hope to see a *queen* again,
And that I would not for a *croon*, God save her.

HAMLET.

Act i. sc. 2. Whilst they, *distill'd*,
Almost to jelly with the act of fear.
Alteration. Whilst they *bestill'd*, &c.

Act ii. sc. 2. I am pigeon-livered, and lack gall
To make oppression better.
Alteration. To make *transgression* better.

Act iii. sc. 1. With more offences at my back.
Alteration. With more offences at my back.

Act iii. sc. 3. Oft 'tis seen, the wicked *prize* itself
Buys out the law.
Alteration. Oft 'tis seen, the wicked *purse* itself
Buys out the law.

Act iii. sc. 4. What judgment
Would step from this to this?
Alteration. Would *stoop* from this to this?

Act iv. sc. 3. A certain convocation of *politic* worms.
Alteration. Of *palated* worms.

OTHELLO.

Act i. sc. 1. Trying her duty, beauty, wit and fortunes,
In an extravagant and *weeling* stranger.
Alteration. Laying her duty, beauty, wit and fortunes,
On an extravagant and *weeding* stranger.

Act i. sc. 3. I therefore beg it not,
To please the palate of my appetite,
Nor to comply with *heat* the young affects
In my defect and proper satisfaction.
Alteration. Nor to comply *with* the young affects of *heat*
(In me defect), &c.

Act iii. sc. 3. I do not imposition
Distinctly speak of her.
Alteration. I do not in suspicion, &c.
Act iv. sc. 2. But alas! to make me
A fixed figure for the time of scorn
To point his slow unmoving finger at.
Alteration. A fixed figure for the hand of scorn
To point his slowly moving finger at.

These are but a sample. We think we may challenge any one to look at the alterations which they suggest, and not at once perceive that they recommend themselves to adoption by that surest of all criticisms, the judgment of common sense. Like all other truths, when once put before us we are astonished how these things could so long have missed our grasp. The dogmatism of criticism and the sagacity of conjectural emendation are humbled by an anonymous corrector who at once gathers a whole harvest off a field which has been reaped and gleaned by many of the finest intellects of the last two centuries. In justice to them, as well as on many other grounds, we must think that this emendator had access to an authority which they and we have not. With all the advantages and appliances which nearness to the author and to the first representation of his works may have given him over ourselves, it is to us an incredible supposition that any man should have done so infinitely more than all others put together, if he had depended solely on the same power of conjecture which those others possessed. Taking, in conjunction with this circumstance, the facts which obviously connect the emendation with stage-purposes,—we are of opinion, that the internal evidence, as a whole, leads to the conclusion that the book in question was amended from some copy used by the prompter or manager of a theatre in which these plays were performed somewhere about 1632. If this conclusion be correct—and to us it is irresistible,—we have here, in all probability, a genuine restoration of Shakspeare's language in at least a thousand places in which he has been hitherto misunderstood.

The Moral Philosophy of Paley: with Additional Dissertations and Notes. By Alexander Bain, A.M. Edinburgh, W. & R. Chambers.

ALTHOUGH Paley's 'Moral Philosophy' has long been an established text-book with the students of that science in England,—a position which it deserves for the sagacity of its judgments and the perspicuity of its style, if not from its scientific depth as a whole,—it is well known that this work by no means comes up to the mark of the more advanced requirements of the present day, even in the opinion of those who accept in the main the author's theory of Morals, and rank themselves generally in the school to which he belongs. The speculations of Bentham and others have given to the utilitarian theory of ethics quite a different aspect from that which it exhibited under Paley; and it is no longer against the ethics of Paley, but against a system of doctrine radically equivalent perhaps, but far more deeply founded and far more powerfully fortified, that theorists of the other school, such as Whewell, have now to contend. It will gratify all who are interested in such subjects, therefore, to see an attempt, like that made in the present volume, to supplement the deficiencies of Paley, and to re-issue his valuable work in such a shape and with such additions of matter as may bring it up to the standard of newer science. The editor of the present volume has done this very effectively. The whole of the ethical portion of Paley's 'Moral and Political Philosophy' is here reprinted,—only the chapters on politics being omitted, as in their nature so obsolete that no mere modification could reclaim them. But the editor, besides

annotating the work, has supplied more than half-a-dozen original dissertations. "In these dissertations," he says, "the fundamental positions of the science have been examined anew. Aware that different opinions have hitherto been the result of such inquiries, he has endeavoured to give sufficient reasons for the particular ethical theory that recommended itself to his adoption." This theory, as we have hinted, does not absolutely differ from that propounded by Paley:—in other words, the editor does not comment on Paley in an adverse spirit, or from the point of view of the opposite philosophy. His aim is rather, to add out of his own stores of thought and knowledge a quantity of well-digested matter calculated to enrich, deepen and elevate the doctrine of Utility, and put quite a new face on it. From this description it will be gathered that, on the part of many readers there will still be a dissent from the philosophy put forth in the volume:—indeed, we are not quite sure that there are not points of consequence where the nature of the editor's speculations makes it clear that, if writing more expressly as an author on his own account, he would part from the doctrine of utility, and propose a new form of the inner standard of right. Be this as it may, however, we are mistaken if all competent readers do not discern in these dissertations a mind not only well practised in the matter of mental science, but also singularly acute, sure, analytic, and original. Their style is remarkably lucid and terse; varied occasionally with very happy turns of expression, and with passages of force and strength.

The additions here made to Paley's original treatise consist chiefly of an Introductory Essay on moral science in general, and of dissertations on the following subjects:—'The Moral Sense,' 'Happiness,' 'Moral Obligation,' 'Punishment' and 'Toleration.' In the Introductory Essay, Mr. Bain, after defining Ethics to be a "practical science," aiming, like other practical sciences, at the working out of some particular end or ends,—and after provisionally settling what the end of this science is by saying that it is "the chief good of humanity, the end of ends, the ultimate destination and use of all that results from the working out of the other arts of life,"—proceeds to investigate more precisely what is involved in this end. In the course of this investigation he is led to distinguish three classes of ends, or kinds of action, all of them necessary to a high ideal of the chief end. First are those duties or those kinds of action which have *security* for the end: to which general term Mr. Bain gives a much larger expansion than it has commonly received, by including in it not only the duties of self-preservation and social order, but also the duty of integrity, or truth to one's-self. Secondly, there are those duties or kinds of action which wear the character of *benevolence*, or voluntary well-doing beyond what the ends of mere individual or social conservation could demand. Thirdly, there are those duties or kinds of action which rise to a still higher sentimental level, by virtue of an *æsthetic* character,—a character of *nobleness* or *beauty* which seems to inhere in them and to radiate from them.—This inquiry—which extends over twenty-four pages, and is a specimen of close reasoning and beautiful analysis such as is rarely to be met with—is amply illustrated and filled up in the subsequent dissertations.

My Home in Tasmania, during a Residence of Nine Years. By Mrs. Charles Meredith. 2 vols. Murray.

THE next nine years in most of our colonies on the other side of the globe will probably number more changes than ninety years could

have done before the moment at which gold rose out of the earth to disturb the proceedings of the wool-grower and the bush-farmer, and to settle that vexed question of over-population in England which has caused such apprehension to philanthropists and politicians. But the nine years described by Mrs. Meredith were wound up in July, 1850:—and thus her book, though a lively and a cheerful one, is monotonous in its topics and peaceful in the flow of its interest compared with the literary contributions which may be henceforward expected. It is, notwithstanding, to be welcomed on many accounts. The minute, yet not tiresome or pedantic, love of nature which made Miss Twamley agreeably known in England has not forsaken her with change of name and of hemisphere. She has, perforce, become a closer observer of man and womankind than she was in her maiden days,—and though her studies have lain among classes so little promising as prisoners, servants, and aborigines, she is neither cynical nor contemptuous, nor unwilling to allow and to discriminate.—This said, we shall not attempt to trace Mrs. Meredith's wanderings or to enumerate her changes of residence; but merely draw on her volumes for one or two scenes and adventures such as will serve to indicate the general pleasantness and singularity of their contents.

Though Mrs. Meredith's book be characterized as cheerful, it is not because the nine years to which it is devoted were a period of plenty and prosperity. Frequent and close, as has been indicated, were her relations with the convict population,—on whose behalf she speaks in a womanly, sensible, fearless manner, which deserves to be weighed as testimony on this side of the water. Her losses and crosses, again, in settling seem to have been almost as numerous as those of another Lady colonist, whose 'Roughing it in the Bush' was so sad and dispiriting a book,—but she touches on them with a lighter pen than the one held by Mrs. Moodie. Early in the first volume, a ride betwixt Hobarton and Great Swan Port, at the head of Oyster Bay—then her destination—gives us occasion to see what a brave Colonial traveller is Mrs. Meredith. Here is an incident of this wayside travel.—

"The road now became quite colonial, that is, execrably bad, and the scenery too monotonous to divert my attention for a moment from the misery of the rough jolting we suffered, and from my cares lest every shock should disturb or hurt my baby, whom I dared not trust in the maid's arms for fear she might drop him out whilst saving herself from one of the incessant jolts, which threatened fractures and dislocations at every step. In the afternoon we reached a solitary public-house, where we purposed resting for an hour, but finding a large party of rather riotous guests already in possession of its wretched little rooms, we hastened on for a short distance, and paused on the next hill, where the horses were tethered to graze, and we soon made a fire to grill our cold meat and warm baby's food; and so, under the shade of some sombre gum trees, had a pleasant pic-nic sort of repast, far more to my taste than a sojourn in the unpromising dingy little hostel we had left. Here I was first initiated into the bush art of 'sticker-up' cookery, and for the benefit of all who 'go a-gipsying' I will expound the mystery. The orthodox material here is, of course, kangaroo, a piece of which is divided nicely into cutlets two or three inches broad, and a third of an inch thick. The next requisite is a straight clean stick, about four feet long, sharpened at both ends. On the narrow part of this, for the space of a foot or more, the cutlets are spitted at intervals, and on the end is placed a piece of delicately rosy fat bacon. The strong end of the stick-spit is now stuck fast and erect in the ground, close by the fire, to leeward; care being taken that it does not burn. Then the bacon on the summit of the spit, speedily softening in the genial blaze, drops a lubricating shower of

rich and savoury tears on the leaner kangaroo cutlets below, which forthwith frizale, and steam, and sputter with as much ado as if they were illustrious Christmas beef grilling in some London chop-house under the gratified nose of the expectant consumer."

It is true that Mrs. Meredith's Eden when reached was a more fruitful and flower-ful shelter than Mrs. Moodie's land of promise. Her catalogue of the contents and capabilities of a Tasmanian garden and orchard is rich in colour and variety. But then, there are drawbacks. Spring Vale, at Swan Port—Mrs. Meredith's farm-cottage—might have been set down in a hot-bed of poisonous snakes,—so many were killed, and so pertinaciously did the reptiles haunt the neighbourhood of the house in hopes of mice, and the fields out of love for quail. There is another trial to the Tasmanian settler,—namely, the frequent resolution of water to break its "privileges." The flood of one night can undo the work of years.—

"We had not been located at Spring Vale more than a fortnight or three weeks, when an unusually heavy fall of rain set in, and continued for some days. The rivers on either side of us rose very rapidly, as they both descend from steep mountains, whose narrow rocky gorges pour down an enormous accumulation of water. Our low lands were soon entirely flooded, forming a great lake, and the chief of the cattle and sheep were with difficulty saved, and driven to the dry ground; but some calves and sheep were drowned, despite the utmost care, as the rivers, breaking forth at different points, formed temporary islands, where the poor frightened creatures retreated for safety, until swept away by the increasing and rapid overflow of the water. About two o'clock on the first day of the flood, we heard a great noise of 'Coo-ee-ring,' in the direction of the ford over the Swan River, and our servants on going down, found that a man, in attempting to cross on horseback, had been so frightened by the breadth and roaring of the water, that he had slipped off the horse, and, with some difficulty, scrambled into a tree, then in the middle of the stream. Mr. Meredith hurried down to see what could be done for him, and at this time he might, with common presence of mind and the assistance offered him, have walked on shore, as, although broad and rapid, the water was not yet deep; but nothing could induce him to make the attempt, although he entreated that the horse, which had safely swam out, might be 'turned in again towards him;' for what purpose, it were difficult to say, as when he was on its back before he could not keep his seat. The river was now rising and spreading with terrific rapidity; each moment the chances of escape grew less and the cowardly fellow's situation more dreadful. All aid was soon impracticable, as the huge masses of timber that came rushing along, and the hidden boughs and stakes in the scrub that now formed part of the river's bed, would have instantly disabled the stoutest swimmer, and no boat could be obtained. The rain still poured down in torrents, with a cold southerly wind, and the dim gray twilight fast darkened into night, over as dreary a scene as can well be imagined. The tree in which the unfortunate man had taken refuge was, just at nightfall, swept away by the torrent; and, half-drowned for the second time, he luckily contrived to lay hold of another tree, as he was washed along, which, although slender, and shaking under him with the force of the water, served him better, having a forked branch in it on which he could rest one foot at a time; and so the poor wretch clung to it, wet to the skin, and nearly frozen in the cold night wind. Our servants, who would willingly have risked their own lives for his had there been a chance of success, made up a fire against a great gum-tree on the nearest bank, and three or four of them determined to remain there the whole night to keep up the fire, and shout to him, 'to cheer him up a bit,' as they kindly said; and another party did the same on the other side the river. It was late before we could think of going comfortably to bed, whilst a fellow-creature remained near us in such a wretched and awful condition; for it seemed scarcely possible that he could 'hold on' till morning. And at intervals, all through the dreary night, amidst the gusts of wind,

the pelting rain, and the deep loud roaring of the flood, which now encompassed our little hill on three sides, I could hear the shouts of our people, as they hailed the poor wretch, both to comfort him, and to assure themselves by his replies that he had not dropped into the river. At length morning came, and showed him still clinging to the tree, in the midst of the vast, broad, turbulent, rushing torrent. The man's master, and several other settlers from the neighbourhood, came to see what could be done, but all shrunk from the idea of perilling their own lives in so hopeless a risk. Mr. Meredith, who had also been down the river, had returned to the house, and we were at breakfast, when a hasty footstep came along the hall, then a loud sob was heard, and the nursemaid burst into the room, crying bitterly.—'If you please, sir—' 'Well! what's the matter?'—'Oh, sir! if you please, sir, Bill's up a tree too!'—And on inquiry, we found that one of our good old servants had foolishly suffered himself to be flattered and persuaded that 'he was the man to fetch the poor fellow out, if any man could,' and had, with thorough kindness, but most insane folly, attempted to swim out to him: the eddy current had swept him away, dashed him against some hidden logs so as to hurt him severely, and left him barely strength to grasp a tree a little nearer our bank than the other, and clamber into it; so that now there were two, instead of one, to be extricated. Devices innumerable were discussed and dismissed in turn; the day wore away, and our poor fellow said he could not 'hold on' much longer. Long lines had been prepared, but none could be thrown far enough to reach the trees; and after gathering together and sending down every cord and twine and fishing line in the house for another trial, I could not rest at home, for I knew that Mr. Meredith would not allow a faithful old servant to perish in the cause of humanity, even if he risked his own life to save him. The rain had abated, and I ran down to a bank on the water's edge, whence I could see both the unfortunates clinging to their trees, their clothes saturated with wet, and their frightful position more than realizing my belief of its horrors. The river roared and boiled along beneath them, carrying down with it huge trees, whole lines of fencing, blocks of wood, and branches of all sizes, which as they dashed against the slender trees, made them shake as though they were giving way too. At last a man on the opposite bank, after innumerable failures, succeeded in shooting from a gun a stick to which a long fine line was attached, and to the end of this a strong rope. After many trials, the stick fell in the tree where the first man was hanging, and he hauled in the twine until he caught the rope, which he tied round his body, and, after some hesitation, obeyed the command to throw himself into the river. The people on the bank hauled away manfully at their end of the rope, but the current was so strong, that the man was carried down some distance, and kept so long under water, that I thought he must be drowned; but he re-appeared, and was dragged through a thick half-submerged scrub, safe to land, where the good people had prepared hot tea, and fire, and dry garments, and I soon lost sight of him among the bustling group that closed round him. Mr. Meredith having now completed his plan for rescuing 'Bill,' took a tall pole, and, carrying with him a long line coiled up, waded off towards him, swimming being impracticable, from the quantities of submerged and driving logs and sticks; three of the men followed him, with similar poles to hold themselves up by against the current, whilst our friend Mr. Jukes, of the 'Fly,' took the command of the coil of rope more in shore. Having gained a great heap of wreck collected round a tree some distance from the bank, Mr. Meredith climbed into this tree, and from it managed to throw the line on to the tree where our servant was, who hauled it in till he got hold of the rope, which he tied round him, and then dropped into the water. He was soon drawn through the broad deep channel to the heap of wreck, and from thence the men held him up and guided him ashore."

Bad times for the Tasmanian farmer compelled Mr. Meredith for a while to break up his encampment at Spring Vale—and accept the police magistracy of a newly-formed and remote

district. But our journalist's good humour does not seem to have forsaken her. The journey to Port Sorell was intolerably rugged. The official residence when reached was most comfortable.—

"I was somewhat curious, the next morning, to judge for myself of the situation of our new dwelling, after the very unfavourable accounts Mr. Meredith had given me, but I found his descriptions most faithful. The cottage occupied the top of a slight slope, which was so far cleared that the chief of the great trees had been cut down, but not cut up, and the enormous dead trunks, lying over and under and across each other, made a most melancholy foreground to the everlasting forest, which bounded the narrow view on all sides, like a high dense screen. Two avenues, which had been cut through it in front of the house, gave distant peeps of two other cottages on two other slopes, and gum-trees again, behind. No one who has any regard for health would, I should think, venture to live in the hollows or flats of the forest, which seem the very strongholds of ague, miasma, and all the other pleasant progeny of swampy woods. From the back of the house, the close dense forest was the only view; so close, that any one looking for sky from the kitchen door must gaze up to the zenith for it! Altogether, as may well be imagined, our new home was not a cheerful one in its external characteristics; and we soon found it to be exceedingly damp throughout, and very cold. The walls were built of upright 'slabs,' that is to say, of thick pieces of rough split timber, six or seven inches broad, two or three inches thick, and about nine feet high, fastened to logs at the bottom, and wall-plates at the top. These slabs were lathed and thinly plastered within, and lathed, but not plastered, without; whence, as the cottage had no name, I bestowed upon it the sobriquet of 'Lath Hall.' The slabs were in many places some inches apart, and the inside plaster displayed multitudes of capacious crevices, which enabled the external air to keep up a friendly and frequent communication with that within. Five doors and a French window, all opening into our only parlour, were not calculated to diminish the airiness of the apartment. By suspending a thick curtain across one recess, we screened off three doors at once; and another curtain hung over another door, excluded a copious volume of wind from an opposite corner. Fortunately, fire-wood was abundant, and our liberal use of it in every room which possessed a hearth contributed not a little to clear the near portions of the forest of masses of dead wood. The instalment of our household goods which had been sent overland to Launceston safely reached us in about a fortnight after our own arrival, and the main body in some weeks afterwards, but in a most deplorable condition—broken, dismembered, and destroyed; casks of well-packed china and glass produced little besides fragments, and all the furniture was maimed, wounded, and disfigured for life. We found, on inquiry, that when the goods were put on board the vessel engaged to convey them from Swan Port to Launceston, her captain and crew were all alike intoxicated, and tumbled our unlucky goods pell-mell into the vessel's hold; and hence the serious and very annoying loss we suffered."

—Even here, however, our authoress managed to conjure up—no vision—but absolutely a reality, of home and comfort; and made the best of her exile, with that pertinacious good sense and cheerfulness which—whether they be due to temperament or to philosophy—are worth many "a nugget" in the wild places of the earth. Better times came, when the neighbourhood of Port Sorell could be left for a more genial country, and more comfortable quarters:—and the reader, interested in our authoress by her avoidance of affectation or of lamentation, will be glad to part with her under circumstances of greater prosperity. The naturalist, whose sympathies lie in the direction of shells, reptiles, bower-birds that dance for their own entertainment, trees of gaunt anatomy and strange leafage, and flowers only just christened by the botanists—rather than in the troubles of house-keeping, rearing a family, and "making both

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ends meet,"—will find Mrs. Meredith's volumes full of matter, in the statement of which the absence of pretension is an admissible warrant for its correctness.

The Earth, Plants, and Man: Popular Pictures of Nature. By Joachim Frederic Schouw. Translated from the German by Arthur Henfrey. Bohn.

PERHAPS nothing more characterizes the present period in relation to science than the fact, that the profoundest philosophers have become popular teachers. The old race of scientific men who believe that science is far too divine a thing to be offered to a vulgar public, is not yet extinct. Great scientific truths, they think, should be confined to some half dozen persons whom they could name. There is a doctrine of election amongst savans as well as amongst saints; and the elect of the former are as jealous of admitting the many to their community of science, as the latter are of opening to them the gates of heaven. A specimen or two of these select men of science are still to be found in every Society, and in all our professions. Happily, however, for the public, and for science itself, the stigma of vulgarity attached to popular teaching is fast passing away. The most severe of the philosophers of the old school—the German Professors—have stepped from their chairs to the popular platform,—led on by the noble old Humboldt;— whilst in England we have found men coming out from the double exclusiveness of science and of aristocracy, and ministering to the popular thirst for oral instruction. Although in England there has been more spoken instruction in science of a popular kind, we think the Germans have the advantage in literature:—if not in the quality of the instruction, at least in the dignity of the instructors. Humboldt, Liebig, Schleiden, Moleschott, Oersted, Unger, Kobell, are a few of the great names occurring to us of those who have produced popular works in science:—and to these we have now to add the name of a distinguished Dane.—Schouw is well known as Professor of Botany in the University of Copenhagen,—and by a number of works devoted to the subject of the distribution of plants. No one can speak so authoritatively as he on plants in their relation to the earth and to man.

The present translation is from the German;—in which language the author has generally published his books at the same time as in Danish. The work commences with general considerations on plants:—such as their influence on man, their history in former epochs, their character on mountains and in plains, &c. The writer then proceeds to speak in detail of those plants—such as cotton, coffee, tobacco, and others—which are individually exercising a large influence on commerce or on social habits.—As an example of his treatment of the general part of his subject, we extract the following from a chapter on forests:—

"Turning our attention, lastly, to the human race, we see that nations in the lowest stage of development are sometimes closely connected with the forests. In the colder lands, where the trees ordinarily bear no edible, or at least no well-flavoured or nourishing fruits, it is the game which chiefly furnishes the inhabitants with food and clothing; these races then appear chiefly as hunters, such as the aborigines of North America. In the torrid zone, on the contrary, races in the same stage of culture live principally upon the fruits of the trees or the pith of the trunks, like some of the tribes of Brazil; some of the inhabitants of the Indian Archipelago, and several races of negroes. South America even affords an example of a race who, almost like monkeys, live upon the trees; whose existence, in fact, is to a great extent bound to a certain species of tree. There are the Guaraní, at the mouth of the Orinoco, who live by and upon the

Mauritia palm. While the ground is flooded, mats woven from the leaf-stalks of these palms are suspended between the trunks; these mats are covered with clay, so that fires can be made upon them, and here the Guaraní sleep, and pass a great portion of their lives. The trunk furnishes a fecula; the juice, a palm-wine; and the fruits are well-flavoured, mealy at first, and afterwards sweet. Nomadic races, on the other hand, generally avoid forests; extensive grazing plains, fertile valleys, or the slopes of mountains, affording rich pasture-land, are the best fitted for the migratory life which they lead, and for the support of their domestic animals. As soon as a race rises to agriculture, it becomes hostile to the forests. The trees are in the way of the spade and plough, and the wood gives less booty than the field, the garden, or the vineyard. The forest, therefore, falls beneath the axe, fire consumes the fallen trunks and branches, and the ashes manure the soil, giving for some years an extraordinarily rich harvest, especially in the dense tropical primeval forests. When, after the lapse of some years, the fertility decreases, a new portion of the wood is felled and burnt, and thus man proceeds unsparingly with the destruction of the forests; sometimes the conflagration spreads further than was intended, and the destruction is thus increased. This is the course pursued by the peasants of Norway and Sweden, as also by the colonists of North America, of Brazil, Mexico, the Cape, Java, and in every place where agriculture first appears, or commences its first constant and uninterrupted extension. With the increase of population this destruction of the forests is continued, for it brings with it increased consumption of the products of the forest; wood is required for houses, furniture, wagons, and other implements, for bridges, posts, for fences, fuel for cooking, and where the climate is cold, for warming the dwellings. The consumption of wood increases further with industry, with navigation and trade. Mining operations require timber, both for the works and for fuel to smelt the metals and ores; artisans and manufacturers use large quantities of the products of forests; dams against rivers and seas require their share, &c. above all, navigation. The trunks of millions of trees are used up in ships and masts, in order to connect the highlands and inland districts with the coasts, and the coasts with each other, even beyond the ocean. In this way civilization comes into hostile contact with the forests, and thus, under like circumstances, the country in which civilization is oldest, possesses the fewest woods. Hence forests are more sparingly met with in the countries of the Mediterranean than northward of the Alps, and more sparingly in the centre than in the north of Europe, so far as the climate is not an obstacle to the growth of timber. Have not, then, our descendants to expect a great deficiency of timber—a deficiency which may readily become disastrous? Many public economists and philanthropists have assumed this to be the case, and many do still assume it; they depict the future destitution of timber in the darkest colours, they loudly complain of the felling of wood, and they demand that governments should prevent in time the ruinous consequences, by limiting the free use of wooded estates. Yet even as I have striven to demonstrate the groundlessness of the idea of the danger which is feared of alteration of climate, by the diminution of the forests in temperate countries, I hope also to be able in some measure to scatter the dark cloud which so many imagine they see hanging over future generations in regard to the product of forests. That which is true of so many other inconveniences following in the train of civilization, holds also with this. It has its cure, in a great measure, in itself."

One of the most remarkable facts in the history of the vegetation of the earth is, man's influence upon it. Already has he covered arid places with a prolific vegetation, and levelled gigantic forests:—thus diverting the courses of rivers, and altering even the distribution of moisture on the surface of the earth. The scrubby Australian bush, with its sombre forests of Proteaceæ, is giving way to the cheerful vegetation of civilized Europe. Cities occupy the place of swamps, and the snort of the steam-engine has ceased to startle the animal inhabitants of the dense forests of America. This

subject often recurs in Prof. Schouw's pages,—and we conclude with an extract in reference to it.—

"But the influence of the Caucasian races, and of the Europeans in particular, in changing the distribution of characteristic plants, becomes far more extensively evident when we look to the colonies established in all climates, where in some cases the countries have passed wholly into the possession of an European population. For they have not only carried their own characteristic plants to the colonies, or those also which they had previously transplanted into their own homes, but they have, after acquiring countries with different climatal conditions, transplanted into these such as would not flourish at home, and thus have found themselves in a position to collect the characteristic plants of almost every race around them. Thus have the European corn-plants acquired a widely-spread cultivation throughout North America, in Mexico, and the elevated countries of South America, in Chili and Buenos Ayres, in South Africa, in the temperate parts of Australia and Van Diemen's Land; thus the vine has become an object of cultivation in Madeira, the Canary Islands, South Africa, and the highlands of South America; thus rice and cotton are now grown in extraordinary quantities in the warmer parts of North America and in Brazil; thus have the coffee-tree and the sugar-cane been transplanted into the West Indies and Brazil; the nutmeg and the clove into Mauritius and Bourbon, and various West Indian islands; and thus has the plantation of tea commenced in Brazil, in Java, and in India; and the cultivation of the New Zealand flax in New Holland. The Europeans have even conveyed characteristic plants to other races, which knew how to value them. They have transferred several European and tropical plants into the South Sea Islands, which, previously unknown, are now cultivated by the natives; the remnants of the American population which are still found in the highlands of Peru, Chili, and Mexico, have acquired European plants; in like manner the negroes of the west coast of Africa have received from the Europeans maize, tobacco, and other American plants. On the other hand, what other races have done to change the distribution of characteristic plants, is very little: the Arabs contributed to diffuse cotton, the sugar-cane, coffee, and the date-palm; but the Arabs belong to the same primary race as the Caucasians. The Chinese appear to have procured cotton from Hindostan, and the Japanese the tea-shrub from China. The Europeans, and above all the North Europeans, consequently are those who, both in their own home and in their colonies, have been able to acquire the greatest quantity of the characteristic plants of other races; while their own country, especially the North of Europe, is so very poor in characteristic plants; for all the important cultivated plants of Northern Europe have been introduced (cabbage, turnips, carrots and asparagus, which are perhaps indigenous, are among the less essential). We find in this a great proof of the intellectual superiority of these races, and we have here an example that the child of the poor man, gifted with great natural powers, industry, and activity, has far more power over prosperity than the rich heir. I know not whether there may be any among my readers who would be inclined to see in these revolutions a serious confusion of nature, or might fear that as the races gradually appropriated each other's peculiar possessions, the globe would approach nearer and nearer to a tiresome uniformity. One sometimes hears expressions which indicate such a fear; complaints are now and then made, that interesting descriptions of strongly contrasted races become rarer in accounts of voyager and travels. Not only have many differences vanished in Europe, so that, for instance, in a drawing-room in Moscow one can fancy himself in Paris; but these attractive accounts of the natives of the South Sea Islands which the earlier circumnavigators gave us, are exchanged for reports of how the inhabitants of these islands now go clothed in the European fashion, build ships, establish schools for mutual instruction, and build churches. High up in the Himalayes, 7,000 feet above the sea, where a few years since a wild race dwelt, only visited by tired pedestrian Hindoo pilgrims, there are now, as Jacquemont

reports, the baths of Simla, with sixty European houses, where people in shoes and silk stockings ride in European equipages to a dinner-party, served in the European fashion, where champagne and Rhenish wines are drunk. In Australia, where not long ago nature existed in virgin condition, and the savages stood at the lowest point, where a few suspended branches served to protect from the weather human beings who lived on sea-mollusks, there exist at present European cities, with hotels, coffee-houses, billiard-rooms, reading-rooms, and horse-races."

Our extracts will give a good idea of both the original work and the translation. It will be seen, that the style is good, and the matter is interesting:—and this will doubtless form a popular volume in the series to which it belongs. Schouw's work is bound up with a translation of Kobell's 'Popular Sketches from the Mineral Kingdom,'—which have a fair claim to be placed by the side of the more interesting topics treated in the principal work of which the volume consists.

Greenwood Leaves: a Collection of Sketches and Letters. By Grace Greenwood. Third Edition.—*Greenwood Leaves, &c.: Second Series: Recollections of my Childhood, History of my Pets.* Boston, Ticknor & Co.; London, Trübner & Co.

WERE these volumes of English origin, they would be briefly dismissed with an epithet more plain than flattering. But it has been for some time evident that the American writers of light literature must be tried by standards of their own,—like the Germans and the French. What the English generally reject as fustian the Americans cherish as fancy,—what we consider as indiscreet personality, they give out as interesting information. They beat the world hollow as gossips and Boswells:—almost every poet and poetess having his paper to which he or she is welcome in proportion as he or she contributes leaves from yesterday's visiting journal or private diary. Those who fancied that the assumed name of the author of these volumes might promise talk about flowers, forests, lakes and rivers, such as all English lovers of rural literature might delight in—will have been amazed and astounded if they chanced to see what any reader of the American journals might see—a letter from this same *Grace Greenwood*, published the other day, and dated from London. This letter described neither bee, bird, nor brook,—but a dinner at the house of Mr. Dickens, and the singing of Mrs. Sartoris, who was one of the party. The writer, it would seem, is making the Grand Tour, and turning to account letters of introduction and private hospitalities for the entertainment of a home public.—The child's love for Art—not always accompanied by the child's humility or teachableness—is sufficiently universal to be also noted as a feature in light American literature. *Grace Greenwood* ingeniously confesses that she knows nothing about Music, but this does not prevent her from rhapsodizing concerning Herr Knoop, and Signor Savori, and Mdle. Jenny Lind.—She dashes at pictures with a like confident eagerness,—getting her lesson and making a market of it in the same breath,—blushing at her own enthusiasm while she connects the proofs of its record which is to go forth for the satisfaction and instruction of her countrymen.

The above criticisms refer to *Grace Greenwood's Letters*. Her Sketches are slight annual ware,—little sentimental stories, written, apparently, sometimes in imitation of Mr. N. P. Willis, sometimes in emulation of *Fanny Forester* (now the third Rev. Mrs. Judson, whose "worldly name," as the nuns say, was Chubbuck). From her letters, then, we shall pick out an extract or

two, to prove that sentimental, audacious and unscrupulous as is their writer—caring little whether she finishes "predestination or slea silk"—whether she defends the masculine habiliments donned by Mrs. Fanny Butler "for her morning rambles over the hills and dells of Massachusetts," or rhapsodizes on the pride which Ireland should feel in having so glorious a son as Mr. Smith O'Brien,—she is yet not without quick instincts and lively descriptive powers.—Here, for instance, is a smartly-touched picture of a camp-meeting.—

"On our way home, we paid a brief visit to a camp-meeting, which was then under full headway in a pleasant wood, on the banks of the Ohio. Some one had shown fine taste in selecting the campground, for we found it was indeed a most lovely and romantic spot. It was supper-time when we arrived, and the ground was quite brilliantly lit up for the night. The scene was one of wild beauty, and most singular for the strange contradictions and anomalies which its appearance presented. There were in the amphitheatre formed by the tents, exhorting, praying, singing, cooking, eating, and maternal ministrations going on simultaneously. We had of course dismounted, and left our horses outside the circle, but as our costume was rather *outré* for a religious assembly, we did not approach the stand, or take a seat on one of the improvised benches, but paused under a large oak, near one line of tents, and watched the varieties of human subjects about us. There were boatmen in blue, and coal-diggers in black, and farmers in straw hats and red flannel 'warm-us-es,' Irishmen with their brogue and easy swagger, and Dutchmen with their meercrums, lighted up the green solitudes. There were groups of factory-girls, and temporarily emancipated *helps*, with their stylish sacks, and shawls of striking pattern, their gay bonnets, over which nodded whole beds of artificial tulips, while young rose bushes adorned the inside, and closed about the face with a mass of bloom and verdure. Back and forth, before one of the tents, strode a white cravated preacher, striving to hush a child, which, frightened by the woods, so far forgot its veneration as to cry 'in meeting.' At a little distance a woman was bending over a fire, which she was kindling with sticks. That great element, sometimes so strong and destructive, was here but feeble and faint, requiring a deal of patient nursing. The woman blew away bravely, but stopped every now and then, to respond to an exhortation which was going on near by. Looking round towards the tables, I saw a number of good women discussing a chicken with much apparent relish; behind them stood two fine boys dividing the 'wish-bone,' and the loser hit the winner a smart blow, as naturally as though they stood on the sacred hearthstone itself. One of the men at the table dropped a biscuit, and kicked a dog for catching it, which also looked very home-like and comfortable. An omnibus driver came strolling by, with his whip in hand, and a straw in his mouth, which he seemed to enjoy as though he were imbibing invisible juleps therewith."

Here is a scrap of fustian found in "a shady place."

"On our way from the Clifton to Table Rock, I noticed that some one had erected a stall for cakes and beer on the spot where Miss Rugg fell over the precipice, and was making capital out of her sad story. The old fellow pretended to be a miserable cripple, yet told about lifting the poor girl and bringing her up in his arms. With the regular beggar's whine, he thrust the following rich piece of composition into my hand:—

"THIS IS THE SPOT

Where Miss Martha Rugg lost her life by falling over the precipice, 167 feet, while plucking a flower, August 24, 1844. This young lady resided at Lancaster, Massachusetts, and was educated in Boston by Professor Fields, and was remarkable for her requirements (!) in Botany.

"Woman, most beautiful of the human race,
Be cautious of a dangerous place—
Miss Rugg, at the age of twenty-three
Was launched into eternity."

Grace Greenwood would stare were she assured that many of her highest flights are but

in the style of Miss Martha Rugg's elegist. We will prove our assertion in a few lines.—

"There was also at the *soirée* a young German pianist, whose name I will not attempt to write, who is said to possess great genius. His playing is surely wonderfully fine, and most peculiar in its character. As I stood near him and watched his fingering, thus listening with the eye as well as ear, it did not seem to me that he so much evoked the music from the instrument before him, as bestowed it, in a royal largesse, a golden shower of melody. The liquid tones seemed dripping from his fingers, rather than leaping up from the keys at his quick, electric touch. It was very brilliant, yet, after all, we missed the audible heart-beatings, the tearful quality, the sweet human feeling, which had most charmed us in the music of the young American."

Accounts of charming Miss Lynch's parties,—a notice of the rose-coloured pantaloons of a Western senator, beating hollow the historical violet-velvet unmentionables of a late Cabinet minister and novelist, which some eighteen years ago excited such lively delight in the Crush Room at our London Opera,—sketches of the great senators at Washington, Messrs. Root, Giddings, Durkee, and others, with snatches of their eloquence,—much enthusiasm concerning 'Jagiello,' who seems to be "a brave and earnest" Polish Lady, and to travel in America with the title of Lieutenant,—talk about "two of the most distinguished women of the age, Fredrika Bremer and Dorothea Dix,"—with such miscellaneous matters and topics are *Grace Greenwood's* letters filled.—Her books for children are better than her tales for adults or her contributions to newspapers. When she forgets the poetics, pleasures, and passions of "a real screamer" (as the Kentuckians have it), and writes simply and modestly of what she has known, seen, and felt, she writes agreeably.

Lives and Letters of the Devereux, Earls of Essex, in the Reigns of Elizabeth, James I., and Charles I. 1540—1646. By the Hon. Walter Bouchier Devereux.

[Second Notice.]

THE year which followed Essex's appointment to be Master of the Horse—to which our notice last week had brought us—was that of the defeat of the Armada; but Essex was not called to public service. He received the Order of the Garter that year, after the death of Leicester:—and soon after he fought the well-known duel with Sir Charles Blount. But Essex had no inclination to be "a carpet knight,"—so he took the opportunity of secretly leaving the court and joining the expedition to Portugal under Norreys and Drake. His impetuous character is seen in the circumstance of his leaving London on Thursday night and reaching Plymouth before Saturday morning,—a distance of about 220 miles:—and there he embarked with his companions in the *Swiftsure*. There was singular hue and cry made after the truant Earl. Lord Huntingdon and Sir Francis Knollys set off in fruitless pursuit; while Norreys and Drake sent forthwith a most deprecatory letter to the Privy Council assuring them that they were wholly ignorant of the plan. The fleet sailed on the 14th of April; but Essex did not fall in with it for a month,—during which time great was the anxiety and anger of the Queen. Essex, however, did not make altogether a fruitless voyage. Ere he joined the fleet, he had taken some ships laden with corn:—and in a letter to the Privy Council the commanders say, "we doubted whether we might spare out of the fleet a ship of so good service as the *Swiftsure*."

The expedition was successful. Torres Vedras was taken,—and they marched to Lisbon:—where Essex, "full of high spirits and hote youthful blood," bore himself right valiantly. As has

mostly been the case, however, the people who asked for aid were unwilling to aid themselves,—"and more having been performed than was promised the expedition prepared to return." Ere leaving Lisbon, Essex, like a knight of romance, "thrust his pike into the gate of the town, demanding aloud if any Spaniard therein durst adventure forth in favour of his mistress to break a lance." The chivalrous challenge was unanswered; and Essex returned to England,—"soon making peace with the Queen, who rejoiced to see her "tassel gentle" returned to her hand, and was secretly not displeased with the gallantry which he had displayed.

We are not surprised to find that Essex was a general favourite. With serious faults, he yet possessed so much kindness of feeling, so much generosity,—together with an openness of disposition which might have stood him in good stead at the fabulous court of King Arthur, or among the equally mythical paladins of Charlemagne, but which was sadly out of place in the Court of Elizabeth,—that he was the very man to be the rallying point of all the young and enthusiastic of the higher classes, and the idol of a people who still retained their hearty old English feeling. Indeed, in his whole character there was much of "John Bull." He was ever ready to take the weaker side and to fight an uphill battle. Of this, among others, we have an example in the zeal with which he took up the cause of ill-used Secretary Davison,—repeatedly urging the Queen to restore him to favour, but in vain. In 1590, about the time of Walsingham's death, Essex married his only daughter Frances, the widow of Sir Philip Sidney. This marriage was kept secret from the Queen for several months; and when Elizabeth discovered it, her anger was great, not only that he had married without her consent, but because he had "married below his degree." This cause of offence, however, was soon forgotten; and when towards the end of the year Henry the Fourth of France despatched his ambassador to request an auxiliary force to be sent, Essex proffered his services,—which were accepted, and he set off for Normandy exultingly. He was received with great honour by the King; but ere the close of the campaign he had the misfortune to lose his only brother Walter by a musket shot. Grief brought on an attack of ague; and learning that the Queen was displeased with his stay, he after some delay finally returned home.

Hitherto we have seen Essex but as an accomplished young courtier and a chivalrous soldier; on his return he entered on the duties of a statesman,—“but with how little chance of success against the cool head and cold heart of Sir Robert Cecyll, the result too plainly proved.” Ere entering on this part of our subject, it will be as well to take a short view of the state of political affairs for the three preceding years. In the autumn of 1588 Leicester died, bequeathing to his stepson Essex his best suit of armour, his two best horses, his George and Garter, “hoping he should wear it shortly,” and his town mansion afterwards called Essex House. These bequests not only prove the partiality of the aged favourite, but seem to indicate that he expected Essex to follow the same political path as he had. At this time, however, the Church party was in power; and the death of Sir Walter Mildmay, soon after followed by that of Sir Francis Walsingham, deprived the advocates of more liberal measures of their two most influential statesmen. Thus, there was little opening for Essex until the unexpected death of Hatton made way. Meanwhile another young man was preparing to run the race of statesmanship; the most deadly enemy of Essex, though he knew it not,—Robert Cecyll. Nothing can well

be imagined more opposite than the two Roberts when as boys they played together in the tennis-court, or on the bowling-green at Theobalds. Robert Devereux, vigorous, handsome, of noble bearing, and Robert Cecyll, feeble, sickly, and deformed,—the one open, fierce, impulsive, the other cunning, cowardly, but able to bide his time. Then, how different were their worldly prospects!—the one, representative of a long line of noble, even royal, ancestry, the son of a favourite, the stepson of a favourite, a favourite himself,—the other, the second son of “a Lincolnshire squire,” not even heir to an acre of land, and precluded by deformity from pushing his favour at court, and by his feebleness from gaining wealth by his sword or rich spoils on the Spanish main. What path was open to Robert Cecyll but the tortuous path of statesmanship?—the statesmanship of the 16th century, with all its duplicity, its plots involved in plots, its utter Jesuitism? This path he chose,—well fitted truly for it!—for, in addition to the clear cool head, and the heart that never rose in mutiny against his interest, he had that grand quality, unflinching purpose. Thus, when the race was to be run against the lavishly gifted Essex, the tortoise, as in the fable, outsped the hare.

After Walsingham's death, Burghley obtained for Robert the post of Assistant Secretary of State,—hoping that eventually he might attain to the higher office, which was still kept vacant. When Essex, therefore, began to turn his attention to politics, the two came into annoying collision. Meanwhile the two Bacons, Antony and Francis, had come to court to seek their fortunes,—hoping that their own uncle Lord Burghley would aid them. But the obvious talents of these young men might stand in the way of his son's advancement; so Burghley, naturally enough, but with little enough generosity, “gave them fair words, but no show of real kindness.” Their cause was now taken up by Essex; and in his eager patronage of them the Cecylls must have felt that their own influence was threatened. A parliament was summoned in February 1593.—

“The position of Essex at this time was one to make an older head giddy: he was courted by the young nobles, who desired to enter the world under his auspices, and looked up to by all military men as their leader and patron; the Puritan party considered him as their protector, while the Roman Catholics looked to him to obtain toleration; he was the idol of the populace, while the Queen could scarce bear his absence from her side. No wonder that his lofty temper broke out occasionally in arrogance to his equals and even to his sovereign; though, to his honour, he said, his conduct to his inferiors was ever marked by the most singular delicacy and generosity.”

It was in this parliament that Francis Bacon made the speech against granting the Queen three subsidies which, perhaps, Elizabeth never wholly forgave. In the following year, Essex exercised all his influence to obtain for him the Attorney Generalship,—but in this he was opposed by the Cecylls, and successfully. His favour with the Queen, however, was never lessened, though many efforts were made,—and among them the following.—

“On the 24th, [January 1594] the Lord Treasurer, Sir Robert Cecyll, and Essex examined into the matter [of Dr. Lopez] at the house of the first named. Dr. Lopez's house was searched, but no writings were found, and the Cecylls, who were extremely unwilling that Essex should have the credit of such a discovery, declared their belief in the innocence of Lopez, and Sir Robert posted to the Queen before the Earl to tell her so. Instead of being received as he expected, with thanks and praise, Essex was reproached by her as a ‘rash and temerarious youth,’ who had taken up a matter against the poor man which he could not prove, and whose innocence she knew well enough; but this matter was hatched against him by malice, which

displeased her much. Mr. Standen happened to be waiting at this moment to see the Earl, and tells us that his lordship came in from the Queen, and in a great fury cast open the door before him, and shutting himself into his own chamber, went into his cabinet with the like rage, and remained shut in for an hour. At the end of the hour he was calm, and gave Mr. Standen a gracious audience; but he would not leave his apartments to go to the Queen until she had made ‘atonement,’ which, at the expiration of two days, during which the Lord Admiral constantly passed to and fro, was made to his satisfaction, and the examination of Lopez was proceeded with.”

The reader will perceive from this narrative how little fitted Essex was for a courtier. But, never partial to a quiet life, he now eagerly took part in preparing another expedition against Spain,—a project which resulted in the celebrated “winning of Cales”; and we can easily believe how heartily Robert Cecyll would labour to induce the Queen to favour an expedition which would not only remove the favourite temporarily from court, but expose him to the chances of sickness, or, from his known bravery, to a violent death. From the returns in the State Paper Office we find, that the fleet under the joint command of the Earl of Essex and Lord Howard consisted of seventeen Queen's ships, seventy-six hired ships, 6,424 mariners, and 6,530 soldiers;—of the fourth squadron Sir Walter Raleigh had the command. The fleet sailed on the 1st of June, and its triumphant success against Cadiz is well known. The Spaniards found the English pikes as resistless as in after years the bayonet has proved; while Essex, “either the first man, or joined with the first,” rushed on to the assault. “This brilliant *coup de main*, by which in fourteen hours the principal fort of Spain was entered, the fleet captured, and the city taken, was executed with the loss of Sir John Wingfield and less than 300 men.” The singular moderation of the victors was most praiseworthy; no inhabitant was killed, no woman insulted, but they were permitted to quit the city “with all their apparel, and divers rich things they had about them.” This is on all hands allowed to have been through the influence of Essex.

The expedition returned to England in August:—Sir Walter Raleigh, with his usual rapacity, complaining that he had “gained nought but poverty and pain,” although the official statement of the division of spoil places 1,769*l.* to his share!

While Essex had thus been laudably active, his enemies had been “busily dropping their poisonous insinuations into the royal ear.” An account of the capture of Cadiz unfavourable to Essex was drawn up by Robert Cecyll, and published by authority. In answer to this, Cuffe, a follower of Essex, published “a true relation,”—but the Lords prohibited all versions save their own. Thereupon Antony Bacon caused translations of Cuffe's to be made, which “he sent to Scotland, the Low Countries, and France.” Meanwhile the people received Essex with acclamations; and the undisguised joy which he expressed “must have been a powerful engine in the hands of his enemies, to excite the mind of so jealous a sovereign as Elizabeth.” The Queen, however, received him kindly; but the fact that Robert Cecyll during his absence had been appointed to the long vacant office of Secretary of State should have awakened his mind to danger. It was about this time that Bacon addressed to him the long and curious letter urging him to be more yielding to the Queen, and emphatically pointing out how his many and commanding advantages were actually the sources of his danger. But it was impracticable advice. As Capt. Devereux truly says, “It was as impossible for him to disguise his feelings as it

would have been for his opponents to be open and sincere." Essex, however, in more important respects than mere demeanour was greatly changed since his return from the Cadiz voyage. "He became sober and religious, and devoted to his wife." Indeed, although our author, on the apocryphal testimony of Sir John Harrington, subsequently alludes to his admiration for some of the maids of honour, there seems reason to believe that this was mere court scandal, probably originating with Robert Cecyll, who well knew how indignant Elizabeth would feel at such reports. Indeed, as Essex so well says in his letter to Lady Bacon, "I live in a place where I am hourly conspired against and practised upon. What they cannot make the world believe, that they persuade themselves into, and what they cannot make probable to the Queen, that they give out to the world."—

"There was a great deal of secret intrigue and negotiation going on at this time, the objects of which it is not easy to unravel. While Essex was confined with illness, Sir R. Cecyll was 'passing the most part of the day in secret conference with the Queen;' Raleigh was negotiating between Essex and the secretary. Sir George Carow, who was of the Cecyll party, had several interviews with Mr. A. Bacon. Then, to the surprise of all the world, Essex and Cecyll were seen going together in a coach to Essex House, where they were met by Raleigh; the three dined together, and afterwards held secret conference for a matter of three hours. What passed we know not, but the result was a great show of friendship for the time between Cecyll and Essex, while the latter offered no opposition to, if he did not assist in the restoration of Raleigh to Her Majesty's good favour, and the exercise of his office about her person. The Earl was commanded to give his opinion, in writing, on the subject of Spanish affairs. It was supposed by his adherents, that the drift of the other faction was, to draw him in to offer himself as commander in a new voyage, 'which, indeed, needed no rhetorical persuasions, his own mind being a spur to him;' but he was too well advised to push himself prominently forward, and he appeared to take no particular interest in the matter."

Ere long another expedition was determined on, and Essex was appointed commander. A curious series of letters from the Hulton MSS. are given here, addressed to the Queen. We extract the following as a specimen. It is according to modern views servile enough; but both in feeling and in style it contrasts favourably with the epistles of Hatton and Harrington.

"Most dear Lady,—For your Maj. high and precious favours, namely for sending this worthy knight to deliver your blessing to this fleet and army, but above all other for your Maj. bestowing on me that fair angel which you sent to guard me; for these, I say, I neither can write words to express my humble thankfulness, nor perform service fit to acknowledge such duty as for these I owe. For whatsoever I could be able to do, as your Maj. servant, subject, creature, and humble vassal, I did owe it and a great deal more before. But as I am tied to your Maj. by more ties than ever was subject to a prince, so I will strive to be worthy of your gracious favour with more industry than ever did man upon this earth, for my industry and my humble affection will be, as my duty, an obligation ever infinite, which I most humbly beseech your Maj. to believe of your Maj. humblest and most affectionate vassal,

"Sandwich, this 25th June.

ESSEX."

Doubtless "the fair angel" alluded to was her portrait; probably a ring bearing her likeness,—was it the ring? The enterprise was disastrous; the fleet forced back by heavy gales was so long detained, that the Plate fleet escaped,—and, sickness breaking out among the men, Essex returned, only to receive the reproaches of the Queen for wasting her treasures, disobeying her orders, and above all, having

ill-used Raleigh,—whose disobedience on the voyage had been such, that he had received censure from all the chief officers. This charge, as Capt. Devereux justly observes, very clearly shows how the Queen's mind had been poisoned against Essex. He endeavoured to justify himself; but the Queen would not hear him,—and after many vain efforts he retired to his house at Wanstead. Meanwhile, Sir Francis Vere sought an interview with Elizabeth; and although no friend of Essex, "answered all objections against the Earl, wherewith,"—as he has told us, "Her Majesty was satisfied and quieted." The result of this generous interference was, that Essex was recalled to Court—although there to meet with another mortification in Lord Charles Howard being created Earl of Nottingham and likewise Lord Steward. Now, the letters of creation stated that he had been thus honoured "for his services at the taking of Cadiz,"—while the office of Lord Steward gave him precedence over all earls, and consequently over Essex himself. One can easily imagine from whence the suggestion came of thus wounding alike the favourite's sense of justice and his ancestral pride. He refused to return to Court; and many were the letters which he received from friends—who clearly saw the game that his enemies were playing—entreating him "not to give way to his discontent, but return, seeing that there is nothing they so much wish, enjoy, or rejoice in as your absence." Essex was still unmoved,—and even Burghley wrote two earnest letters to him. At length, the Queen made it up by creating Essex Earl Marshal of England. This restored to him his precedence over Nottingham—who in his turn retired, "and became very sick, according to the approved practice of discontented courtiers of that age."

This last concession must, we think, have proved to Cecyll that Essex possessed a power with the Queen too firm to be shaken by open hostility:—a different method was therefore adopted,—and thus, soon after, among the *on dits* of the Court, we find, that "the world wondered much at the intimacy which subsisted between Essex, Robert Cecyll, and Raleigh." Elizabeth was now old,—older than any sovereign that had sat on the English throne since Edward the Third:—thoughts of the succession must therefore have occupied the minds of the courtiers, and fears would arise of the power of Essex being even increased, if the Crown should be bequeathed—as was generally understood it would be—to James of Scotland,—who had always looked on Essex as his most influential supporter, and addressed him in right loving letters as "cousin." The game to be played, therefore, had reference not merely to some two or three years of the aged Queen's life, but to the reign of her successor. But it was necessary to the plot that Elizabeth should disgrace her favourite; and thus a series of annoyances seem to have been arranged, which Essex would naturally enough complain of, and his false friends would exaggerate and condemn. Certain it is, that from the time of his reconciliation Essex became far more irritable and unguarded. At length, the violent quarrel in which he turned his back on the Queen, received the box on the ear, and after laying his hand on his sword indignantly retired, took place. However unconscious Essex might be of the plots against him, so were not his friends; for his uncle, Sir William Knollys, earnestly writes to him—"I fear the longer your Lordship doth persist in this careless business of Her Majesty, the more her heart will be hardened." How a reconciliation was at length effected, does not clearly appear,—it was so, however, and not improbably his perfidious enemies lent their aid, for

there was another plan in hand. The affairs of Ireland were now in confusion,—Tyrone was in open rebellion, and more vigorous measures were needed. It was therefore determined to send a Lord Lieutenant over,—and Essex was appointed to the office. Most writers, on the authority of Camden, have stated that Essex wished for this,—but Capt. Devereux has collected with much care a series of documents which fully prove "that he had a strong aversion to the service, and accepted office most unwillingly." So anxious, however, "were his enemies, and perhaps the Queen, to be relieved from his presence at Court, that all difficulties were smoothed over, with show of great liberality to him." It was, indeed, a dangerous position in which Essex was placed: by the almost royal imposing fines, granting pardons, bestowing privileges conferred on him. The power of knighthood,—together with the uncontrolled command of 1,300 horse and 16,000 foot,—these were strange and ominous favours for an earl who had been termed the proudest subject in England, and whose spirit Elizabeth more than once had declared she would bring down.

Heavily Essex set out, for he seems now to have been aware of the designs of his enemies;—and this, his first letter, (from the State Paper Office), addressed to the Lords of the Council, prophetically tells the result.—

"My very good Lords,—As your LL. by my other letter, sent by Sir Calisthenes Brooke, shall see how weak Her Majesty's army is like to be at my coming into Ireland, so by that kind of governing and directing a matter of that weight, you may judge of the strength of Her Majesty's Council there; and how it will be supplied by any that goes with me, the audit is quickly made. I did only move Her Majesty for her service to give me one strong assistant, but it is not her will. What my body and mind will suffice to, I will by God's grace discharge with industry and faith. But neither can a rheumatic body promise itself that health in a moist rotten country, nor a mind, vigor and quickness in a discomfortable voyage. But I sit down and waste my suit, now I know Her Majesty's resolute pleasure; only I must desire to be freed from all imputation, if the body of the army prove unwieldy, that it is so ill furnished, or so unfurnished of joints; or of any main in the service, when I am sent out maimed before hand. I have returned Sir Christopher Blount, whom I hoped to have carried over, for I shall have no such necessary use of his hands, as being barred the use of his head, I should carry him to his own disadvantage, and the disgrace of the place he should serve in. Hereof I thought it fit to advertise your LL., that you might rather pity me than expect extraordinary successes from me. I rest, &c."

"Bromley, this Sunday morning, the 1st April.
"ESSEX."

We can easily imagine with what exultation this letter would be read by Cecyll and his party. "The beginning of the end" was now accomplished:—but the story of the end we must defer for another week.

NEW NOVELS.

Lady Bird: a Tale. By Lady Georgiana Fullerton. 3 vols. Moxon.

SUPPOSING that Lady Georgiana Fullerton's purpose could have been to produce the most painful of modern novels, she has arrived very near to success in 'Lady Bird.' Her title is sprightly, suggesting something bright, lively and bringing good luck,—but her story is even sadder than Mrs. Norton's 'Stuart of Dunleath.'—Let us recount the fate of the four principal characters. In the perversity of despair at being forbidden to marry Adrien, poor "Lady Bird," the heroine, marries a young musician, Maurice, whom she does not love, but who has loved her passionately

since the days of his boyhood. To gain possession of his prize, however, Maurice flings away the affection of an excellent saint-like Mary to whom he has long been betrothed, and who resigns him with angelic patience. He further employs stratagem when "Lady Bird" is in his power, and withholds from her an opportunity of succour and explanation held out by Adrien. Her marriage does not turn out a happy one. Misfortune overtakes Maurice and "Lady Bird," who is disowned by her tyrannical and aristocratic father.—They are compelled to emigrate to America. In the moment of departure, "Lady Bird" discovers that the very same ship contains her old lover, Adrien d'Arberg, who is going out as a sort of missionary colonist in self-imposed care of a party of Irish emigrants. Tender explanations and harrowing scenes succeed, but no crime:—for which Lady Georgiana Fullerton's purity of taste is to be commended. On the voyage Maurice sickens of a dangerous epidemic; and his wife, while discharging the duties of a devoted nurse, administers to him laudanum by mistake. She is struck with a doubly horrible apprehension of the consequences, from the involuntary consciousness that should her husband die she would be free; and—as would naturally happen with any woman who though passionate is bravely pure—the recoil is torturing and terrible. Maurice, however, does not die of the poison. Husband, wife, and friend make reciprocal confessions and vow an exalted friendship.—On approaching America, the ship takes fire, and all three narrowly escape death. By exerting himself to save those whom he loves best Maurice breaks a blood-vessel, and this time dies outright.—Adrien becomes a priest,—"Lady Bird" retires to England, is forgiven by the harsh aristocratic father who had hated her from the cradle upwards, and finds happiness in attending on him;—while Mary, the most amiable of the party, enters on earthly beatitude by joining the Sisters of Mercy! The incidents which lead up to this lurid and dim catastrophe are all cast in the same mould—tinted in the same key—coloured with the same sombre hues. "Lady Bird's" mother is a victim of a different order. "Lady Bird's" uncle, the Catholic priest, lives in a perpetual struggle of heart against sacerdotal sternness. No one is at rest,—no one is permitted a chance of enjoyment, or indulged with a passing opportunity of emancipation from inexorable sorrow, until the consummation above narrated arrives. We do not justify those whose motto is, "the Stars are in fault," when anything goes amiss, and who accordingly excuse (if they do not admire) crime and passion on the pretext of its being excellent to yield to natural impulses;—but as little do we forgive the artist who represents this world as a vast Bedlam, where nothing can move naturally or exist healthily, or find an unforced outlet for its energies or a happy exercise for its tenderest and most intense affections. Were this a fair picture of life and its trials, we might look without much wonder in these strange days for a new school of novels the argument of which should be the justification of infanticide, as affording escape for the innocent from such long-drawn misery.—The power, delicacy, occasional depth of thought, and general felicity of language with which Lady Georgiana Fullerton has wrought out her plot, must not seduce us into forgetting that the idea of her book is thoroughly morbid. Having commended the author of "Lady Bird" for the general felicity of her language, we must reprove her in parting for a particular vulgarism. The verb "to snub" is neither elegant nor poetical English.

Jesuit Executorship; or, Passages in the Life of a Seceder from Romanism. An Autobiography. 2 vols. Parker & Son.
The Society of Friends: a Domestic Narrative, &c. By Mrs. J. W. Greer. 2 vols. Saunders & Otley.

WERE instances wanting to justify our aversion on principle to the polemical novel, the two books here coupled together would furnish them. Both are bad,—and will be felt to be bad the most by those who most seriously deplore the meditated reserves and sinuosities of Jesuitism, or speculate on the inevitable inconsistencies of Quakerism. Both suggest the idea of books not so much written out of the fulness of zeal as got up to suit the market. The name of "Jesuit" is now sure to excite attention. The late Signor Gioberti boasted that the title of his 'Gesuita Moderno' had sold many a thousand copies of that book before a page of it had been read. A tale of fraudulent executorship can hardly fail to "move off rapidly." Within a smaller and less exciting sphere, Mrs. Greer in her first book made the Quaker a saleable commodity. She brought venom, flippancy, and some mother-wit to bear upon some of the most obvious discrepancies of his profession and practice,—she exposed her own friends and her father's friends under recognizable nicknames for public good and private profit,—and having put money in her purse thereby appears to have conceived that a second preachment to the same tune might prove advantageous. This time, we fancy, she may fail of her market,—since she is more serious and less scandalous than formerly.

Never was heroine more cruelly treated by romance—in those days of the Radcliffe school, when lovely gentlewomen were run away with seven times in one night, and the moon kept at the full for a month—than is the victim of 'Jesuit Executorship.' Her story is well told, but it is very woeful. The daughter of an agreeable, ruined, Irish Catholic baronet, Miss Ellen Mulgrave, becomes early troublesome to herself by her inquiring spirit,—and an object of anxiety to her parents by falling in love with a young Protestant French Marquis de Grammont. When her father's ruin breaks out, she is placed in the hands of his brother, a rich Papist ecclesiastic, to be broken into the true faith. By an abominable falsehood she is wrought upon till, half in recklessness, she permits herself to be married to a young gentleman of large fortune much in love with herself and the bottle. He, also, is presently ruined and dies in the arms of the Jesuits.—Then begins a series of persecutions, little less direct, gross, and mechanically ingenious than the tissue of incidents in M. Sue's 'Juif Errant.' The heretic widow—separated from her family in a manner somewhat remarkable in these days—is flung into diabolical company. Her property is burnt, and herself with her children brought to the brink of starvation by the steady agency of her husband's "Jesuit executors." How angels step in at a convenient distance from the close of the book to dry her eyes, replenish her purse, and restore her to love, position, and beauty, is no less probably imagined and wrought out.

By the side of such a "bowl and dagger" production as this, Mrs. Greer's tale of irreligious enormities looks as insipid as faded drab might do if contrasted against a scrap of the Scarlet Lady's most scarlet robe.—Her heroine, Susanna Sillington, is merely a laughter-loving Dublin quakeress who longs for pink ribbons, illicit dancing, and one particular officer,—at whom, it is to be feared, she has "made eyes." Susanna has a brother as "outward-bound" as herself, who abets her in her worldly proceedings; but her sister Jenefer, who wishes to preach and to become

of consequence in the congregation (because she is ugly and has no man to "make eyes" at her), behaves most cruelly on the occasion, and carries matters to such a point that the vain Susanna elopes and marries the terrible Red-coat. By way of appendix to this mawkish tale, Mrs. Greer has selected from the diaries and memoirs of the founders of Quakerism such passages as may prove to the world—what the world already knew—that the establishment of the sect was not clear of rank fanaticism on the part of its establishers. The same, we apprehend, may be said of most bodies of Nonconformists. It is true, that the Society of Friends now jeopardizes itself by professing to stand or fall by its ancient statutes and doctrines in all their integrity and in all their absurdity,—in place of rejecting, with a courageous sincerity, that which belonged to the time in which the church was founded, and to the tempers of those founding it. It is true, that by so doing entire acquiescence is rendered impossible to any thinking person;—but the manner in which discrepancies are here stated, errors summed up, and ancient abuses dragged out to make sport "for the many"—prove Mrs. Greer to be malicious rather than religious. Her books will do no good to the sect,—while they exhibit a mind embittered and resentful in no common degree.

The Lover's Stratagem; or, the Two Suitors. By Emilie Flygare Carlen. 2 vols. Bentley.

AFTER the three dreary tales which have just been dealt with, a novel like 'The Lover's Stratagem' is welcome,—precisely because it is one of those gossiping tales of courtship and matrimony which the strong-minded Woman feels herself called upon to anathematize. Here are no much-tried ladies, who, after having been racked till all human feeling is destroyed, go calmly into nunneries, to lull themselves with the vespers of superstitious Quietism. Here are no angelic widows, hunted to all but death by the fiendish disciples of Loyola. Here are no maids in drab, who "die" to be maids in pink, and to marry men in scarlet, with a running fire of polemical foot-notes to remind us that the drab maids and their pink longings are only "illustrations of a system."—In their stead, we have two Swedish girls, who fall in love with a pair of cousins, under circumstances of most delightful mystery—and a third beauty (in no respect more transcendental) who, for her excessive scheming, is punished by the loss of the Great Match. The tale contains petty trials enough, it is true:—such as, want of money—the avaricious and masterful temper of Mrs. Svallén, the parson's wife, (who is a shade more detestable, if that could be, than Scott's Miss Baby Yellowley in 'The Pirate,')—and the mischief caused by a spying and venal valet. It rises nowhere above the level of commonplace comedy—it sinks more than once into the flats and shallows of farce. Nevertheless, it has no moral—no doctrinal teaching—little high-wrought emotion, and less over-strained virtue:—and we have indicated why these negative qualities amount with us to excellences just at present. Much sentiment there is—a trifle of humour—some cooking—and a moderate amount of curiosity kept alive by intrigue. Hence the tale is readable.

OUR LIBRARY TABLE.

Letters left at the Pastrycook's: being the Clarendon. Correspondence between Kitt, Clover at School, and her "Dear, Dear Friend" in Town. Edited by Horace Mayhew. Illustrated by Phiz.—The machinery adopted in this tale of a school-girl's life is well chosen for the display of Mr. Horace Mayhew's peculiar gaieties and gravities. It appears, that there is a certain Princess's College, not on the map of Tarnham Green, but lying

somewhere about that pleasant suburb of London:—a "College,"—for, the simple "school" has long disappeared, and even the "Seminary" and the "Academy" are losing their prestige as names of educational promise. To this great establishment young Kitty Clover is reluctantly carried from Torrington Square and French rolls, for the purpose of having her undeveloped faculties brought to light—and being out of the way until her elder sister is settled in the world. Among fifty "young ladies" and a miscellaneous body of teachers, principals, and professors—male and female—the sketcher of "model men, women, and children" finds himself at home,—and he presents the reader with a picture of school life so fresh, vivid, and minute in its details—in which the humours are so lightly touched, and the sentimental miseries so happily depicted—that it is difficult to accept it as a piece of masculine literary workmanship. Of the pleasant little books of the season, designed for the amusement of Christmas and New Year firesides, there are not many pleasanter than the correspondence of Kitty Clover. — Among the varieties of school-girl character there sketched, Amy Darling will doubtless, as the author intended, be the favourite,—though we have a very tender regard for poor Mary Owen, "the girl who never goes home for the holidays." Meggy Sharpe is but a variation of a well-known puppet in "Vanity Fair." The most amusing personage is, Madame Palmyre Duhaution,—whom we will introduce to our New Year readers, by way of giving a sample of the light matter which the book contains. It is, of course, Miss Clover who writes.—

"She is our 'Maitresse de Maintien,' and has on her cards, 'Brevetée de toutes les Cours de l'Europe.' She is as thin as continental letter-paper, but excessively elegant, with a waist scarcely larger than a wedding-ring. Few mistresses in our school are respected so much, or followed with so much attention as Madame Palmyre Duhaution. Her lessons are most amusing, instructing us how to balance the body, walk, curtsy, sit, lounge, meet a friend, enter a carriage, mount on horseback, get over a style, and be presented at court!!! Her attitudes alone are a perfect study of deportment. She sits as if an artist was in the room; she walks as though she were performing before an audience. Every movement is studied. She hands you the poker like a Tragedy Queen, and if she brings you a cup of tea, it is done with the air of an injured rival offering you a goblet of poison. But, in spite of all these affectations, there is an abandon (it's her own word), an elegant freedom about her that wins your admiration at once. I believe if she were to meet a mad bull she would do it so gracefully that the animal would immediately draw in his horns, and politely run away in another direction. As for 'the high walks of Society,' which she is always boasting of having moved in, none of us believe them any more than that she is a Frenchwoman. The rumour is, that she is the widow of an English officer who lived for a long time on the Continent. Meggy Sharpe insists that her real name is D. (Diana) Houghton, which, with the aid of a little French polish, she has brightened gradually up into De Horton, De Hauton, Duhaution."—This vein of caricature is not, however, Mr. Mayhew's strongest point. Under a style of somewhat broad and farcical exterior there beats a heart of pathos and fine feeling. He has fancy, too,—but it is a fancy which seeks its imagery in the material rather than in the ideal and poetical world. When his hero trembles, it is not "like an aspen leaf," but like the deck of a steamer;—he is not shaken "like a reed," but like the chandelier in a ball-room. When wet with tears and rain, his heroine is not "like a rose in a storm," but as one who travels by submarine telegraph. This turn of thought—accompanied by a sufficient wealth of imagery after its kind—makes the novelty of Mr. Mayhew's manner.—We must add, that the "Letters" are prettily illustrated by Mr. Hablot K. Browne.

4c. By the Lady Emmeline Stuart Wortley.—This title naturally suggests a—? And the review of the book might fitly be—!!!! While we can cope with Lady Emmeline Stuart Wortley in the matter of signs and abbreviations as above,—we

profess humble inability to match her finery in composition by finery in critical language. In her earlier days of authorship, when she published a large number of volumes of poetry, Lady Emmeline Stuart Wortley was darkly sublime and transcendently pathetic,—as fond of dealing with destiny in her own fashion as the philosophical cousin of "shallow-hearted Amy" in "Locksley Hall:"—and of writing love poems sufficiently excruciating to make the most conventional of lovers

forget their manners
And sigh like paviours,

as Hood hath it. Since, however, she crossed the Atlantic and began to prose, Lady Emmeline Stuart Wortley has turned a new leaf—has become as sprightly as Miss Sinclair's self, and as skilful in the use of lady-like slang as Mrs. Gore can be when she wishes to depict some sporting "daughter of a noble house." This book, we are told in the dedicatory preface, addressed to "My dearest Clementina," is a sort of postscript or codicil to its author's "Tour in America," including every possible sort of appendical, episodic and impertinent matter. After some reflection—and not without considerable experience,—we think it may be pronounced as the most extraordinary production by titled lady which ever made its way into print. Perhaps, however, Lady Emmeline intends it as a pleasantly upon previous volumes of rhodomontade published by the sisterhood of her order; for she has caricatured the silliest, most sentimental, most flighty among them with a vengeance:—and they will not thank her for so doing.

Anecdotes of the Bench and the Bar. Compiled and edited by William Henry Grimmer.—This is meant to be a book for every one's parlour window, as well as a "Circuit Companion." None of the learned professions can match the Bar, English, Scotch and Irish, in the abundance of racy anecdotes, in court or out of court, which its annals of judicial proceedings and social relaxation present.—We fancy that Mr. Grimmer, if he were a more universal reader, might have made a better book than he has here published. Too large a portion of it resembles a reprint of a volume of the "Percy Anecdotes,"—and one or two of the tales that we know by heart are blunted in the telling.

Truth; or, Persis Clareton: A Narrative of Church History in the Seventeenth Century. By the Rev. Charles B. Tayler, M.A.—The good taste and charitable feeling which pervade this gentleman's stories justify us in separating him from the vulgar herd of polemical novelists, though he is as earnest in the cause of his own interpretations of Scripture as the most angry member of the Papistical or the Protestant fraternities. His interpretation of "private judgment" may not be ours,—but his temper should be the temper of every fallible human being: and a graceful turn and an elegant tone may be found in most of his narratives, which argue a mind as harmonious as it is serene. Strength is the quality most wanting to Mr. Tayler as an artist,—and strength implies if it does not include humour,—and want of humour makes his tales somewhat insipid. "Persis Clareton," however—the narrative of a rare and womanly clergyman's daughter living through the time of Church trouble, in the seventeenth century—is by no means the least vigorous of Mr. Tayler's many narratives.

The Ladies' Drawing-Room Book—is a selection of wood-engravings from the *Illustrated Exhibitor and Magazine of Art*, illustrated with letter-press. The editor compliments his work, and with reason, on some of the specimens of illustration here collected. The paper and the ink, too, which he admires, both merit praise: the type is good—and the writing not bad for what it pretends to be.—The following anecdotes, from a sketch accompanying a likeness of "the Duke," may serve as a specimen.—

"Mr. Weigall, jun., a young and rising artist, painted a very clever large miniature of a lady of rank, which was much admired at the Exhibition of the Royal Academy; and partly with a wish to serve the young artist, and also to preserve an original likeness of one that had played so im-

portant a part in the present generation, and whose friendship she had the honour to enjoy, she succeeded in getting the Duke to make an appointment to sit to the father and son for a bust and miniature at the same time, the lady kindly undertaking to come and keep him engaged in conversation at the time. The Duke rode to the artists' residence, Somerset-street, Portman-square; and the artists, receiving him in the hall, conducted him to the drawing-room. Mr. W. sen. offered to assist the Duke up stairs, but he did not appear to wish it, and told the artist to go up and he would follow. The Duke was dressed as he wished to be taken, wearing his various orders, and had on his blue dress-coat, with the star on his breast. Over these he wore a light grey paletot, of which he at once proceeded to divest himself; but, not accomplishing it very readily, Mr. W. went towards him, and offered his assistance; he would not have it, and almost rudely told him to keep his hands off. After much difficulty, he at length succeeded; and then commenced taking off his large jack-boots. Mr. W. thought it most prudent to let him have his own way, and did not interfere. After many efforts he succeeded in kicking off a boot, and with it went the dress-shoe; but the artist thought, from the rebuff already given, he had better not interfere, and allowed him to pick it up himself, which he did; and then, says the artist, we got on capitally together. He wished to be painted standing, and is so represented in Mr. Weigall, jun.'s miniature, the original of which was exhibited in last year's Royal Academy. Before describing his Grace as a sitter, we will narrate some of the preliminaries to his becoming so. He introduced himself by saying, 'Mr. — sent me here to see a portrait' (one the artist had previously executed); and seeing it, he said, 'I know that; it's very good; very like Chantrey's; but there's a painting I want to see.' This was of course shown the Duke; it was by the son. He remarked, 'That's very good; your son's a very clever young man; and, looking intently at the artists, and observing their embarrassment, said, 'I suppose you would both like a sitting.' He then hinted that he had declared he never would sit again to anybody, observing, 'But I suppose I must. An appointment was made for the following day, and, with his usual punctuality, he came to the minute. They had, however, some trouble to get him to sit, assuring him that, while the face was being painted, it was really desirable. He then said, 'Well, gentlemen, I am entirely in your hands, and will do what you think best.' As soon as he had taken his seat, he said, 'I know how to sit very well: Lawrence told me. You see I keep my eyes on the same spot, and then the artist always sees one point. If I do not keep my eyes on the same spot, of course he does not see the same thing; and (turning to his friend) these gentlemen should be considered, for they have not only to observe and imitate, but verify what they see. I suppose they begin by getting one feature correct, and then commence upon another, until the whole is finished. And he observed at the same time that that was the way all difficult undertakings were accomplished. This was the Duke's view of the subject. At one time he turned suddenly round to the artist, and remarked, 'There is one peculiarity about my head which Chantrey told me of; and, putting his hand to three sides of his head, said, 'Flat here, sir; flat here, sir; and flat here, sir!' and, with his finger up, continued, 'Three sides of a square;' again repeating, 'That I know, for Chantrey told me so.' Mr. W. then took the opportunity of saying that he would like to verify the model by the actual measurement, but had some delicacy in making the proposal. The Duke immediately said, 'By all means; whatever is necessary;' and, taking up the compasses, handed them to the artist, who had thus the opportunity of minutely measuring every feature in that remarkable face. On comparing the same with the bust by Nollekins, which was taken when the Duke was in the prime of life, it is curious to observe the difference in the proportions that time had made."

—The press has been most carefully corrected. If "the ladies" read the account of the Dutch painters, at pp. 23-4, without previous knowledge,

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they will make acquaintance with artists unknown to Mrs. Jamieson (here, "Mrs. Jamieson") :—such as, *De Kirghe* (it may be guessed for "De Hooghe"), Van der Hayden, Terburg Netzer, Egion Van Deer, and last, and least excusable, Sir Joshua Reynolds.

Weber's Royal Red Book.—An edition for the new year of this indispensable hand-book of the West End has just made its appearance, with the old and well appreciated features, and in a new and improved form. Of course the critic is not expected to guarantee the exactness of the particular information contained in works of the class to which this belongs,—but we can say that in the few cases in which, from personal knowledge of recent changes of residence, we were competent to form an opinion on such a point, we have found no reason on examination to doubt that this is what it professes to be—a convenient and trustworthy Court-guide and directory for the West End.

ALMANACKS.—*The Banking Almanac, Directory, Year Book and Diary for 1853.*—*The Omrological Almanac, with an Essay on Omrology*, By Peter Legh. *The Charm Almanac for Boys and Girls.* *The Art-Union of London Almanac.*—These are the titles of four publications which arrived too late to be included in our regular account of such works for the new year. Mr. Legh, of the 'Omrological,' contends very earnestly for the scientific character of his weekly predictions,—but, though we believe him to be quite sincere, we are constrained to say, that his almanac exhibits not only the form, but not a little of the jargon, of those ephemeral pretenders whom he himself affects to condemn. Does not Mr. Legh perceive that the very novelty and unripeness of meteorological science, which he admits, are strong reasons why its professors should not dogmatize about its present results?—and that he argues somewhat at his ease when he at once claims the newly found planets in support of his previous calculations, and goes on to say that if his present calculations be wrong he will require more planets to make them right?—*'The Charm Almanac'* is new to us,—and appears to have grown out of the pretty little magazine for boys and girls bearing the same title. The illustrations are well drawn; but we fancy we have seen most of them before,—probably in the 'Charm.'—*The 'Banker's Almanac'* is too well known to need description here.

The Imperial Cyclopædia. Vol. I. By Charles Knight.—This is the first volume of a new Cyclopædia, composed out of the rich mine of materials, literary and scientific, of the *Penny Cyclopædia*, on a plan somewhat different and in certain respects more advantageous to the reader. The work is cut into grand divisions, instead of running alphabetically over the entire field of knowledge; but the subjects in these divisions are of course treated in the order of their initial letters. Thus, the first volume is devoted wholly to the geography of the British Empire :—all the articles which were scattered over many volumes of the original Cyclopædia are consequently brought together, and a great and interesting branch of science is presented at one view in a compact and useful form. But although this work is a reproduction of the *Penny Cyclopædia*, we are assured that it has been "to a considerable extent re-written,"—a proceeding rendered very necessary by the great changes that have occurred in the rise, growth, and relative importance of many towns in England, and the new regions added to our empire in Hindostan, the Eastern Archipelago, and Australia. *The Cyclopædia of the British Empire*, we are told, "is founded wholly on original information and trustworthy authorities."—On the whole, this Cyclopædia promises to supply the want long felt of a good account of Great Britain and her colonial and military dependencies, in a cheap and portable shape.

The New Parliament : Olivier's Parliamentary Register of Contested Elections, Contrasting the Returns of 1847 et seq. with 1852.—We may add, that this useful little document contains full lists of the Members of the two Houses now sitting, arranged alphabetically, and in double columns, according to their avowed political leaning, with the name of the town or county represented by each, and the town address.

Historical Sketch of the Electric Telegraph : including its rise and progress in the United States. By Alexander Jones.—A very acceptable summary of the general history of magnetic communications, with interesting details of the progress of the movement in America, by an American writer.

Eliaana ; or, a Layman's Contribution to Theology. By F. E. Chase, M.D. in 2 vols.—Dissatisfied with the explanations of the regularly appointed pundits, Dr. Chase has undertaken to examine the great questions of theology for himself. The subject is one of the, to us, forbidden,—and we will therefore only say of this "contribution" that it promises a new revelation and a new prophet.

LIST OF NEW BOOKS.

Adventures of a Doll, sq. 1s. 6ds.
Angeline's (Duchess of) Memoirs, by Mrs. Romer, 2nd edit. 12s.
Art of Skating, by Cyclops, post 8vo. 2s. 6ds.
Barber's (M. A. S.) The Lord's Jewels, 12mo. 1s. 6ds. cl.
Barth's Natalie, or, the Broken Spring, trans. 12mo. 1s. 6ds.
Boardman's Pupil Teacher's Historical Geography, 12mo. 1s. 6ds.
Bolton's (A.) Lighted Valley, new edit. 8vo. 3s. 6ds. cl.
Bowler's Sermons on Doctrines of Christ, new edit. 2s. 6ds.
Brown's (Rev. D.) Christ's Second Coming, 3rd edit. 7s. 6ds. cl.
Brown's (Dr.) Sufferings and Glories of the Messiah, 8vo. 2s. cl.
Carter (R. B.) On the Pathology, &c. of Hysteria, post 8vo. 4s. 6ds.
Churchman's Year Book, 1853, 12mo. 6s. cl.
Collier's (J. P.) Notes and Emendations to Shakespeare, 8vo. 14s.
Dodd's (C. R.) Peasage and Baronetage, 1853, 12mo. 10s. 6ds. cl.
Drummond's Scenes and Impressions in Switzerland, &c. 8vo. 5s.
Egan's (Dr.) Syphilitic Diseases, 8vo. 3s. cl.
Family Medical Guide, by Medicus, 12mo. 2s. cl.
Glasgow Infant School Magazine, new edit. 18mo. 2s. cl.
Glyn's (J.) Treatise on Water, 12mo. 2s. cl. (Wale.)
Greg's Essays on Political and Social Science, 2 vols. 8vo. 5s. 4d.
Gumpert's (T.) Beggar Boy, trans. sq. 1s. 6ds.
Hall's (Mrs. S. C.) Week at Killarney, 8vo. 8s. 6ds. cl.
Hind's Scripture and the Authorized Version, 2nd edit. 3s. 6ds. cl.
Household Narrative for 1853, 8vo. 3s. cl.
James's (J. A.) Fenny Pietry, 12mo. 4s. cl.
Johnston's Elementary School Atlas, 4to. 7s. 6ds. cl.
Kiddie's (W.) Theatre, 12mo. 1s. 6ds. cl.
Kiddie's Journal of Natural History, Vol. 3, 8vo. 3s. 6ds. cl.
Kimball's (R. B.) Romance of Student Life Abroad, &c. 8vo. 6s. 6ds.
Krause's (Rev. J. H.) Sermons, Vol. 1, post 8vo. 5s. cl.
Ladies' Work-Book, 4to. 3s. 6ds. cl.
Leston's Builders' Price Book, 1853, 12mo. 4s. cl.
Little Child's Book of Divinity, 12mo. 1s. cl.
Mariotti's Memoir of Fra. Dolcini and his Times, post 8vo. 10s. 6ds.
Marsden's History of the Early Puritans, 2nd edit. 8vo. 10s. 6ds. cl.
Maudslayi's (Hon. Mrs. F.) Two Paths, 2nd edit. 8vo. 2s. cl.
Moody's (Rev. N. J.) Vine brought out of Egypt, 12mo. 3s. 6ds.
Nicoll's (G. B.) History of the Jesuits, 12mo. 5s. 6ds. cl.
Norfolk's (Countess) Sheltering Vine, 8vo. 7s. 6ds. cl.
Parlor Magic, 3rd edit. sq. 4s. 6ds. cl.
Pierce and his Family, new edit. 18mo. 2s. 6ds. cl.
Pulpit, Vol. 2, 8vo. 2s. 6ds. cl.
Readings in Science, 5th edit. revised, 8vo. 3s. 6ds. cl.
Routledge's Standard Novels, 1. Whitehall, 8vo. 2s. 6ds. cl.
Ruth, a Novel, by Author of 'Mary Barton,' 3 vols. 3s. 6ds. cl.
Sargent's (E. E. and M. T.) Key to the Mystery, 12mo. 1s. 6ds.
Scott's Contents and Teachings of Catechisms at Rome, 2s. 6ds. cl.
Simmons's (J.) Paris after Waterloo, post 8vo. 5s. cl.
Sinclair's (Sir G.) Letters to Protestants of Scotland, 8vo. 7s. 6ds. cl.
Spiritual Library, Richer's Key to the Mystery, 12mo. 3s. 6ds.
Strickland's Lives of Queens of England, Vol. 1, 2nd edit. 10s. 6ds.
Townley and Holycake's Alchemical Controversy, 2nd edit. 12mo. 1s.
Trench's Notes on the Parables, 5th edit. revised, 8vo. 12s. 6ds.
Wallace's (A.) Bible and the Working Classes, 12mo. 2s. 6ds. cl.
Wide World, illust. by Harvey, new edit. post 8vo. 3s. 6ds. cl.
Wilson's (Rev. T.) Sacra Privata, complete edition, 12mo. 6s. cl.

APSELEY HOUSE.

THE Duke of Wellington—with great good taste and a thoughtful consideration for the wishes of many who feel an interest in Art, and a laudable curiosity about the habits at home of his illustrious father—is about to open Apsley House to the public during the present month :—as we reported, it will be remembered, some weeks back, that it was His Grace's intention to do. Thursday and Friday last were days of private view; but the public will be admitted on Tuesdays, Thursdays, and Saturdays during the present month, from ten till three, by tickets issued by Mr. Mitchell, of Bond Street, "in answer to written application with name and address."

Apsley House was built about 1785-6, by Henry Bathurst Baron Apsley, Earl Bathurst, and Lord High Chancellor, the son of Pope's friend :—

Who plants like Bathurst, or who builds like Boyle? It was for some time the residence of the Duke's elder brother, the late Marquis Wellesley,—and was purchased by the great Duke in the year 1820. The house, originally of red brick—as Mr. Cunningham tells us in his Handbook,—was faced with Bath stone in 1825,—when the Piccadilly portico and the gallery to the west or Hyde Park side were added by the Messrs. Wyatt. Much of the house is, however, of Bathurst's building,—and exhibits throughout tokens of want of skill and taste in the original builder, and the more modern tokens of alterations that have not very skillfully supplied or concealed the original defects. The portico is a portico to let,—fit only for London sparrows. The site, however, is the finest in London :—commanding the great west-end entrance into London, and the gates of the best known Parks. A foreigner called it, happily enough, No. 1, London :—and

when the Duke was alive and in Apsley House, many have been heard to regard him not only as Constable of the Tower, but as Constable of London, with his castle actually seated at its double gates. The house, indeed, stood at one time a kind of siege; and the iron blinds—bullet proof, it is said—were put up by the Duke during the ferment of the Reform Bill, when his windows were broken by a London mob. What the great man saw,—and what he lived to see! How far less universal would the feeling have been about him in 1832, had he died then instead of in 1852!

Within,—we are speaking architecturally,—the house has little to recommend it. The staircase, lighted by a dome filled with yellow glass, is unnecessarily dark. The light in the Piccadilly drawing-rooms is seriously lessened by the useless portico to which we have already referred. The great gallery in which the annual Waterloo Banquet took place—though a fine room, occupying the whole length of the Hyde Park side of the house, and the best room in the house,—is lighted at present only from the top; the windows towards the Park—its only side lights—being filled within by mirrors and without by iron blinds. Our previous impression of this room was materially lowered by our visit on Thursday. The present Duke would, we think, do well to remove the temporary mirrors in the windows,—for he would then restore the light, and enable his visitors to see the pictures in the gallery to some advantage. The far-famed Correggio—'Christ on the Mount of Olives'—is visible,—but that is all. Such a gem should be seen close and with a good light. At present it is protected by a glass—placed at a distance by a barrier,—and all but hidden by a bad light.

It is impossible to open a private house to a London public—or to any large bodies of people—without some barriers to protect property and preserve order,—and these the Duke has provided with a prudent care for his own property and for the public which would have received the commendation of his father. All the arrangements—the gallery lights excepted—are admirable. The visitor enters by one barricaded entrance in Piccadilly,—passes through the hall to the great staircase,—then, through the whole of the rooms till he emerges from the late Duke's modest bedroom (on the ground floor) into the little garden at the back of the house,—and so, once more into the courtyard in Piccadilly.

The house is left very much as we remember to have seen it in the Duke's lifetime. We recollect, however, a very large and impressive collection of marble busts on the Waiting-Room table, grouped together without much order, but striking and tasteful notwithstanding—very few of which are now to be seen. There were two of 'the Duke'—one by Nollekens,—two of 'Castlereagh,'—two of 'Pitt,'—and busts of 'George the Third,' the 'Duke of York,' the 'Emperor Alexander,' and 'Sir Walter Scott'—the Scott by Chantrey. Now, the busts are fewer in number, and differently arranged. On one side of the door leading from this room to the principal staircase is Steele's bust of 'the Duke,'—and on the other Chantrey's 'Castlereagh.' In a corner is Nollekens's characteristic bust of 'Pitt,'—and in a place of honour is a reduced copy of Rauch's noble statue of 'Blucher.' Above, are views of Lisbon and other places in Portugal and in Spain,—too high to be seen to advantage.

From the hall the visitor passes to the principal staircase :—a circular one,—lighted, as we have said, from above, and through yellow glass. Here, bathed in saffron colour, stands Canova's colossal statue in marble of 'Napoleon' holding a bronze figure of Victory in his right hand. This—to our thinking Canova's greatest work, for it is mainly and antique-looking, not meretricious and modern—was presented to the Duke by the Allied Sovereigns. It was executed, however, if we mistake not, for Napoleon himself. The staircase opens on the "Piccadilly Drawing Room"—a small, well-proportioned room, containing a few fine and interesting pictures, ancient and modern. Among the former is a fine Caravaggio—'The Card Players'—half-lengths,—fine in expression,

and marvellous in point of colour, and light and shade. Beneath it—but not too well seen, on account of the barrier—is a small good Brewer. —“A Smoking Party.” Over the fire-place, is a small full-length—perhaps by Vandermeulen—of the great “Duke of Marlborough on Horseback.” The modern pictures are, Wilkie’s “Chelsea Pensioner”—a commission to Wilkie from the Duke, —Burnet’s “Greenwich Pensioners” bought by the Duke from the artist, —and Landseer’s “Van Amburgh in the Den with Lions and Tigers,” a subject suggested to the painter by the Duke himself. The pictures by Wilkie and Burnet—known so well by Mr. Burnet’s own admirable engravings—it is needless to describe or praise. We were pleased, however, to observe that the Wilkie is standing marvellously well in point of colour,—though painted at a time when Wilkie, like Reynolds, was fond of playing with experiments in painting—and, also like Reynolds, often to his own after-misfortune.

From the “Piccadilly Drawing-room,” the visitor passes to the “Drawing-room”—a large apartment deriving its chief light from Piccadilly. Here the eye is at first arrested chiefly by four large copies by Bonnemaison after Raphael—copies of more than average merit, but not of sufficient importance to detain the eye already in expectation of seeing an original Correggio. The ladies are detained here by two Sevres vases presented to the Duke by Louis XVIII.,—country gentlemen by “The Melton Hunt,” by Mr. Grant, the Royal Academicians,—and historical students by a small full-length of Napoleon studying the map of Europe—by Hoppner’s fine three-quarter portrait of Mr. Pitt (bought at Christie’s some sixteen months ago by the Duke, as we chronicled at the time)—by a clever head of Marshal Soult—and by a characteristic likeness of the Duke’s old favourite friend, the late Mr. Arbuthnot. The great hero, it will be seen, was somewhat universal in his love for Art,—and a little whimsical in the way in which he hangs “La Madonna del Pesce” by Grant’s “Melton Hunt” and Landseer’s “Highland Whiskey Still.”

From the “Drawing-Room” the visitor enters “The Picture Gallery”—the principal apartment in the house. In this room the Annual Banquet on the 18th of June was held:—the Duke occupying the centre of the room, with his back to the Park, and his face to the fire-place,—over which is hung a large and fair contemporary copy of the *Windsor* Charles I. on horseback. Here are seen the King of Sweden’s present of two fine Vases of Swedish Porphyry—standing modestly at the side,—while in the centre are two noble Candelabras of Russian Porphyry, a present from the Emperor Nicholas. The walls (before we speak of the pictures,—for we must write for upholsterers and milliners now and then) are hung with yellow,—the ceiling is richly ornamented and gilt,—and the furniture throughout is yellow. The pictures—the true decorations of the room—are not seen, as we have said, to advantage,—though hung with judgment as far as size and general harmony are concerned. In this room is the “Jew’s-eye” of the collection,—the little Correggio, “Christ on the Mount of Olives,”—the most celebrated specimen of the master in this country. It is on panel; and a copy, thought to be the original till the Duke’s picture appeared, is now in the National Gallery. This exquisite work of Art—in which the light, as in the *Notte*, proceeds from the Saviour—was captured in Spain, in the carriage of Joseph Buonaparte,—restored by the captor to Ferdinand the Seventh,—but, with others under like circumstances, again presented to the Duke by that sovereign. Next in excellence after the single Correggio are, the examples of Velasquez—chiefly portraits, but how fine!—something between Vandyck and Rembrandt. The best specimen, however, which the Duke possessed of this great Spanish master is not a portrait,—but a common subject, “The Water Seller,” treated uncommonly and yet properly. The Duke, unlike Marshal Soult, had no Murillos. After the specimens of Velasquez we would place a fine half-length of a female holding a wreath, by Titian. Two small examples of Claude, at the Piccadilly

end, seemed promising,—but we were not able to get near enough to speak decisively of their merits. Specimens of Teniers and Jan Steen are both numerous and good in this room;—and there is a small Adrian Ostade which would ornament a better collection than the Duke pretended to possess. The Duke, it should be remembered, did not profess dilettanteism or seek to be thought a collector. The pictures at Apsley House are either chance acquisitions abroad, commissions to artists, or portraits of Napoleon, of his own officers, his own family and friends. In this room, at the north end, is a marble bust of Pauline Buonaparte, by Canova—a present to the Duke from the artist, as appears by the inscription on its back.

From the Gallery, the visitor now enters the back of the building, with its windows looking northwards, past the statue of Achilles, and up Park Lane. Here are two rooms—“the Small Drawing Room” and the “Striped Drawing Room”—both filled with portraits of all sizes. Here are, Wilkie’s full-length of William the Fourth (his much finer full-length of George the Fourth in his Highland dress is not shown),—four full-lengths by Lawrence of the Marquis Wellesley, Marquis of Anglesey, Lord Beresford, and Lord Lynedoch,—Beechey’s three-quarter portrait of Nelson, inferior to the portraits of the same hero by Abbott and Hoppner,—two good portraits, head-size, by Hoppner, of the late Lord Cowley and Lady Charlotte Greville,—and a three-quarter portrait of the Duke’s sister as a gypsy with a child on her back, by, if we remember rightly, either Owen or Hoppner. We were too far off on this occasion to pronounce with greater precision on the subject. The other attractions of these two back rooms are, Gambardella’s hard-painted portrait of the present “Duchess of Wellington,”—and the large picture by Sir William Allan of the “Battle of Waterloo,” with Napoleon in the foreground, bought from the painter by the Duke himself—with this remark, that it was “good, very good—not too much smoke.” A full-length portrait of “Napoleon” in the “Small Drawing Room” would, if we remember rightly, well repay a closer inspection.

From “the Striped Drawing Room” the visitor descends by a back-staircase into the rooms immediately below the Picture Gallery. Here is “The China Room”—not rich in Delft, or China, or Chelsea, or Dresden ware,—but boasting a most elegant and exquisite blue and gold service that many a lady will linger over with eyes of admiration. Here, too, is Stothard’s “Wellington Shield,” in gold, presented to the Duke, in 1822, by the Merchants and Bankers of London,—and here is the Silver Plateau presented by the Regent of Portugal. A few good busts in bronze crown the cases containing these elegant and costly gifts.

From this little El Dorado of handsome things the visitor passes first to “the Secretary’s Room,”—then, to “the Duke’s Private Room,”—and, lastly, to “the Duke’s Bed Room.”—all three on the ground-floor, facing the garden that skirts Park Lane and the public footway through Hyde Park from the Duke’s house to Chesterfield Gate. These three rooms open on one another,—and the arrangements in all three are in every respect the same as when they were last used by the illustrious Duke. “The Secretary’s Room” wears the appearance of a room belonging to a man of business and a methodical man who is Secretary to a great man. The Duke’s own room is just what one expected the Duke’s room to be like:—lined with book-cases—filled with red-covered Despatch Boxes—having a red morocco reading-chair, a second chair, a desk to stand and write at, a glass screen to keep the cold away and not conceal the books and papers behind it, tables covered with papers, and a few portraits. The portraits here are fewer in number than we had imagined. Here are, two engravings of the Duke himself, framed and leaning against a sofa—one when young, the other when old (D’Orsay’s is the old portrait),—a small drawing of the Countess of Jersey, by Cosway, a full-length, over the fire-place,—with on one side of it a medallion of the present Duchess of Wellington, and on the other a corresponding medallion of Jenny Lind.

A narrow passage to the east leads to the “Duke’s Bed Room.”—a small, shapeless, ill-lighted room, with a rather common mahogany young person’s bedstead, surmounted by a tent-like curtain of green silk. Neither feather bed nor eider-down pillow gave repose to the Victor of Waterloo and the writer of the Despatches. This illustrious and rich man was almost as humble in his wants in this way as Charles XII. of Sweden. The Iron Duke,

What though his eightieth year was by, was content with a mattress and a bolster.

The present Duke of Wellington,—the future owner of Apsley House—will we trust keep the rooms in which the great Duke lived and slept much, if not precisely, as they are now. The Sitting-Room and Bed-Room might certainly be kept intact; and if thus kept, with what interest will they continue to be looked on by millions yet to be born! Abbotsford is kept unchanged,—and thousands flock to see the romance in stone and lime raised by the Ariosto of the north. The bed-room of Byron at Newstead is preserved just as Byron left it,—with coloured prints of Harrow School and Trinity College, Cambridge, hanging on its wall as they were placed there by the poet himself. What would Englishmen subscribe to restore New Place, at Stratford, as Shakespeare left in on the 23rd of April 1616? Who would not “call up” Pope’s Villa if he could? Nothing remains of Nelson’s house at Merton. The choice contents of Strawberry Hill—those true illustrations of Walpole’s writings—were scattered under the ruthless hammer of George Robins. The vigorous exertions of a few men have saved Shakespeare’s birthplace from being sawn into snuff-boxes, knife-handles and tobacco-stoppers. Will not, then, the present Duke of Wellington preserve to us his father’s study and his father’s bed-room?

It is impossible to walk through Apsley House without contrasting the collection of pictures at Blenheim with the pictures obtained by the Duke of Wellington. The reason of the inferiority of the latter collection tells infinitely to the credit of the illustrious man whom we have so lately lost,—for he did not rob, and he did not solicit. Equally impossible is it to pass from room to room without calling to remembrance that in this, the house of Wellington, Soult was received with open arms by the Duke himself,—by Hill, Hardinge, and such other English officers of name, as war and time had spared to render that considerate honour to the famous French Marshal in the Peninsula.

THE MINING DISTRICTS OF CALIFORNIA.

THE following letter of a very intelligent Cornish miner, now at Sonora, in California, has been forwarded to us,—as giving a better account of the gold-producing rocks and general rock formations of that region than any other that has yet appeared.—

The physical geography of these districts is widely different from any other that I have seen:—presenting to the eye an endless succession of hills, all standing apart from each other, and from the bases to the summits gradually rounded off,—so that, what is denominated “rolling scenery” is here seen to the greatest advantage. These hills are not of uniform height; for in the course of a few miles in any direction may be seen one overtopping his compeers, giving bold relief to the landscape and counteracting the monotony of the scene. As there are but few, if any, elongated ranges of hills—by far the greater number being dotted as promiscuously as closely on the map of Nature,—the effect is strikingly visible on the courses of the large rivers. The Tuolumne, Stanislaus, Sacramento, Mariposa, Merced—indeed all seem embarrassed in their course,—winding, now north, now south, and as if quite at a loss to find an outlet to the sea. This circumstance has been taken advantage of for the supply of the placer diggings with water; so that, ere long Californian editors will not have the opportunity to chronicle the complaints of miners—namely, the want of water for mining purposes—save in a very few localities. While on the subject of scenery, I may remark, that the hills are mostly covered with

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trees, although nature has been more profuse in abundance than in variety,—oak, pine, and red cedar being the only trees, with, in some places, a thick underwood beneath. The cedar and the pine are of immense growth; their trunks, often straight and bare, giving the most perfect embodiment of the metaphorical expression of the inspired writer, "the pillars of Heaven," that I have ever seen.

On the extensive plains which lie between the mining districts and the coast range of hills, sedimentary strata uniformly prevail, while the hilly country has diversified stratification. The granitic districts are extensive, the surface rocks being of a dark grey colour. These districts are generally designated "granite,"—but, strictly speaking, they are not granite, for, instead of the rocks being *granulated*, they are *conglomerated*. Whole ranges of rocks are seen composed of four or five constituents having the appearance of *rustone*. These rocks yield most readily to atmospheric action, having the tendency to splinter off at their edges. The effect of this propensity is singular,—showing the rocks which have been exposed always of a rounded form. I have seen masses, two in particular, about three hundred feet wide at the base and one hundred feet high, simply standing apart like twin brothers, looking massive and smooth, as if they had been wrought upon by the sculptor's chisel, while, the splinters that had slid down their sides lay in heaps below. The disintegrated rocks have formed large deposits in all the low places. One fact which has been deduced by observation, is, that this stratum is unfavourable to the production of gold. Veins exist in it, but they are not productive:—auriferous deposits are not found except where they have been brought down from other districts by strong currents.

The gold-producing districts are composed principally of mica slate; but the micaceous slate is often intersected by other substances, which I shall hereafter describe. The slate, with only slight variations, has a vertical cleavage, and runs in a direction north and south, the cleavage lines being intersected by others nearly at right angles. In this slate, flint rock is of very frequent occurrence:—sometimes in large irregular masses, of very strange appearance when seen, as is often the case, in some narrow creek, standing up prominently from its pebbly bed, covered with holes and crevices. Old Time's own hieroglyphics,—looking like a relic of chaos, or forcibly reminding one of the times so aptly described by Thomson, when

The roused up river pours along;
Resistless, roaring, dreadful down it comes,
From the rude mountain, and the mossy wild,
Tumbling through rocks abrupt, and sounding far.

—These flint-courses occur also in other situations—leading one to conclude they have been the effect of volcanic or igneous agencies; being often cellular and imbedded in porous earth and stone very much similar to, if not exactly like, pumice-stone,—contiguous to which are natural pits or holes some twenty or thirty feet in depth. I have not seen any of these yet explored. Another form in which these flints occur, is, that of apparently regular courses, very much like the large cross-courses in Cornwall, though as seen on the surface they are not formed in continuous leads, but are large boulders or masses of rock piled on each other; yet, taking a certain direction—the crevices and interstices filled with a dark-coloured clay, of a tough nature and unctuous. I find that this clay owes its colour and smoothness to the presence of plumbago; for on one side of this flint range is generally found an abundance of this mineral, although from its decomposing nature it is only seen where the miner has penetrated beneath the surface. I cannot describe this lead accurately, as it is not sufficiently explored.

There are beautiful quarries of saccharoid marble. The rock is massive, and almost as white as alabaster; some of the rock detached and imbedded in the clay, and wherever in contact with the clay is covered with a coating of white sand, which sand has evidently been formed by the decomposition of the marble. But the rock most abundantly intersecting the mica slate is a species of lenticular or foliated limestone. This rock is also remark-

able for the singular shape which it assumes,—the crevices also being filled with clay. Ranges of this rock are seen crossing almost every gulch and ravine, as well as the mountain tops. The clay which fills the crevices of this rock abounds in lime concretions, which on being broken appear hollow. In the midst of these ranges are masses of magnesian limestone, highly crystallized; but I have not yet been able to discover quartz or any mineral veins continued through the foliated limestone,—hence I conclude they are secondary formations.

Quartz veins are numerous in this, the mica slate:—the courses traverse these districts at all points of the compass and dip at all angles, varying in width from an inch to twenty feet, and often outcropping on the surface. The outcrop is undoubtedly owing to the indestructible nature of the quartz, while the surrounding strata have been worn down. These quartz veins have seldom any foreign substances intermixed but the oxide of iron and occasionally large scaly mica. They are generally more or less affected at a depth of from twenty to thirty feet by what Cornish miners term "gozzan." In many instances the character of the vein is entirely changed from a firm to a decomposed brown-coloured quartz. It is on this ground that I account for the disappointment felt by many who have engaged in quartz mining here. The parties working them in some places found gold near the surface; but, as the vein became disordered by the gozzan, they suspended operations in disgust with the whole business. I believe there is scarcely a single instance of extended operations so as to prove the vein below the gozzan. The quartz veins are most certainly the original matrices of the gold; although auriferous deposits are sometimes found high up the hill sides, even almost to the very summits of the hills. Yet, in these cases I have always found quartz veins to exist still higher up,—and these high deposits may easily be accounted for in accordance with the law of currents. Confirming this opinion is the fact that gold is often found in the washings with pieces of quartz attached, but never connected with other substances.

Other mineral veins also occur in the mica slate. I have collected specimens of cobalt, cinnabar, iron, &c.; and in one place I discovered native quicksilver in numerous small globules oozing out of the ground.

"Placer" mining is as yet the great source of gold in California. "Placer" is a Spanish word, meaning pleasure,—but the work is pleasurable only to the successful miner.

The auriferous deposits are diversified and extensive, and will not be exhausted for many years. These deposits are denominated creeks, ravines, gulches, and flats. The latter cover miles in extent, but they are not generally so rich as the others—the gold being in them more equally disseminated through the surface dirt. In the others the deposits are deeper according to their position. Some are 50 or 60 feet deep, and by the abundance of large and small pebbles are evidently the accumulations of strong currents. In these the gold is mostly found on what is technically called the "ledge,"—that is, on the primary formation; the richness of the deposit depending very much on the "dip of the ledge," namely, the fall or rise of the same, and the nature of the obstruction presented to the passage of the river, thereby affecting the gathering of the gold. It is often interesting to observe one of these "diggings" after it has been laid open. On the immediate surface is the black loamy soil. Through this run and intertwine the roots of marsh plants, brushwood, &c. Next are woven thick the "fantastic roots" of the giant oak or pine. Then, below the whole, and lying immediately on the slate ledge, is a layer of boulders or pebbles, with sand or clay. This is the washing or gold producing dirt.

The gold found is in some places massive, in others scaly. There is no fibrous gold extracted from the diggings, as the attrition to which it has been subject has reduced it to what is technically called "fine gold."

In reference to the prevailing opinion that diamonds exist in all gold-producing countries, I have, but little to say as it respects California. I have

heard it said more than once that diamonds have been found here,—but have not seen any. I believe this country may possibly be rich in the gems; but from the mode adopted for the extraction of the gold, ten thousand of comparatively large size might wash away and not one be seen. The "tom" is similar to the "tie" or "strake" used in Cornwall for the dressing of ores, with a grating at the bottom, made of sheet iron, containing a great number of holes, of half or three-quarters of an inch size: through these holes the water and small dirt pass, falling into the "ripple-box" below. This box is placed on a slant, so as to allow all dirt, or nearly all, to wash away with the current. Now, the diamond scarcely exceeding earthly matter in specific gravity, would most probably pass off with the rest,—while gold, being from five to six times heavier, would remain in the box.

Quartz crystals are very commonly met with. Some of the veins are highly crystallized; and I have collected specimens of gold associated with the crystals. One consists of a mass of small crystals interspersed and impregnated with gold:—another has a large crystal imbedded in a mass of gold.

WILLIAM VIVIAN.

THE ARCTIC EXPEDITIONS.

THE United States Government, with a proper regard for their commercial interest, are about to send a surveying Expedition to Behring's Straits. It will consist of three ships,—and will pay particular attention to the currents in the Straits, and to the difficulties of navigation, capacities of harbours, &c.:—the object being, to lay down comprehensive and accurate charts of that part of the Arctic Seas now annually visited by several hundred American whalers. It is not to be expected that this Expedition will add much to our knowledge of the seas and lands to the north of Behring's Straits,—nor will it aid in the search for our missing countrymen; but should they or any of the party under Capt. Collinson or Capt. McClure be in the Straits when the American Expedition is there, additional means of communication with England may be afforded,—as well as opportunities of obtaining reasonable supplies of provisions.

Active exertions are making at home to equip the *Rattlesnake*, destined to sail on the 20th inst. for Behring's Straits and Point Barrow. This vessel is intended to relieve the *Plover*, now wintering in a harbour at the latter locality;—but unless the *Rattlesnake* be provided with a steam tender, it is almost impossible even under the most favourable circumstances that she can reach the *Plover* before the termination of the ensuing summer. Bearing in mind the vital necessity for re-provisioning the latter ship, it is greatly to be hoped that the Admiralty will despatch a steamer to effect this service.

We are glad to report that Mr. Grinnell—who so nobly equipped at his own expense an expedition to search for Sir John Franklin—has resolved on again despatching one of the ships employed on the above occasion to the North Polar Sea,—to explore that water, and at the same time search for Sir John Franklin.—The command will be intrusted to the gallant and scientific Lieutenant (late Dr.) Kane,—who is admirably qualified for such an undertaking. It is proposed to sail along the western coast of Greenland;—which Lieut. Kane conceives, in opposition to the hypothesis of many geographers, to extend far to the north. His party will consist of thirty picked men, provided with pemmican made of dried deer's flesh. Should their vessel be arrested by ice, they will have recourse to boats and sledges, and thus endeavour to reach the Polar Sea.

This Expedition will in all probability, if favoured by a propitious season, resolve the question of an open sea to the north of Smith's Sound;—into which open sea Capt. Ingfield fully believes that he had sailed when he was unfortunately blown back into Baffin's Bay by a violent gale.—We much wish that the Admiralty would enable this latter gallant officer, by giving him the command of an effective steam-ship, to determine this very important hydrographical

question; but there is no intention of employing him,—nor, as far as we can learn, of sending out any new Expedition to the Arctic Seas. A steamer will be sent, we believe, in the spring to Wellington Channel, to communicate with Sir E. Belcher's Expedition,—but not for any special search.

We may notice, that a statement has appeared in the papers to the effect that a bottle containing a letter signed Sir John Franklin, dated Cape Bathurst, Jan. 12, 1850, has been picked up on the south coast of Ireland. Without waiting for replies to letters sent by the Admiralty to test the truth of this story, we do not hesitate to pronounce it an entire fabrication. The Cape Bathurst alluded to is not far from the mouth of the Mackenzie, on the north coast of America,—a locality which we know Sir John Franklin has not visited. There is a Cape Walter Bathurst near Port Bowen,—but it is quite certain that Franklin was not there in 1850.—We need scarcely notice the absurdity of the pretended document being signed "Sir John Franklin." Altogether, this new bottle-trick is of the lowest order of invention.

EXPEDITION TO CENTRAL AFRICA.

THE following interesting letter from Dr. Barth, the African traveller—the first letter ever received from a European on the eastern side of Lake Tsaid—has been kindly put at our disposal by Dr. Beke. The letter is long; but Drs. Barth and Overweg must henceforth take rank as amongst the first—if not as the first—of African travellers,—and whatever comes from their pen is important. Though not yet within the basin of the Nile,—it will be observed, that our traveller has now approached so near to its eastern boundary as to be able to furnish us with information likely to clear up many intricate questions bearing on the subject. One object of importance he has already accomplished:—in joining Bagirmi to Dar Fôr by means of his itineraries, he is the first to have carried a line of connected route across Central Africa, from the Kâwâra to the Nile,—and thus, from the Gulf of Guinea to the Red Sea and the Indian Ocean.

Mâs-eîa, the Capital of Bagirmi, July 14, 1852.

My dear Dr. Beke,—It was at this place, amongst a race of half Pagans, who have made me endure many hardships and who were very near making me undergo an ordeal, that some days ago I received your kind letter, dated November 15, 1851, together with a packet of other letters from highly respected persons. From the contents of these, I have seen with great delight that all scientific men in Europe, as well as the British Government, fully appreciate and acknowledge the exertions of myself and my companion to raise at length the veil from the mysterious regions of Central Africa. An acknowledgment of this kind—for which on account of the interrupted communication with Fezzan we so long looked in vain, and the absence of which was felt by us much more acutely than the non-arrival of the most necessary supplies—is indeed the only real recompense which can make us forget the hardships and privations of every kind to which in these regions even the most successful traveller cannot but be continually exposed.

It is now almost four months since I entered this country; and if the unfavourable manner in which I was received, and the strong suspicion with which the government of the country regarded me, have not allowed me to survey the country with my own eyes, and to reach far distant points whence I might lay down the routes communicated to me by other persons with a greater degree of certainty,—yet, on the whole, my inquiries have been eminently satisfactory to myself, and will, I am sure, not fail to prove so to the scientific men of Europe in general. For, I have not only been able to draw up a circumstantial description of this country with the neighbouring Pagan regions to the south, and also of Wadây, and to lay the same down in the map,—but I have likewise written a detailed historical account of both these countries from the first introduction of the Moslim faith into this part of the world. Besides these, I have collected copious vocabularies of the languages of

Lôggène, Bagirmi (târ Bârma), and Wadây (bôra Mâbâng),—and less complete vocabularies, each containing about 200 words, of not less than eight other languages. All this, or at least the greatest part of it, I shall send—by this opportunity, if possible, should God grant me a safe return to Kuka in the beginning of August—direct to Government, in order to prove that it has not misplaced its confidence in charging me with the further direction of this Expedition. To you, dear sir, who take so great an interest in our proceedings, I shall now communicate a few of the general results of my inquiries.

But I must first say a few words about M. Fresnel,—whose name has of late been intimately connected with the knowledge of these countries, and who has no doubt the great merit of having added much information to what Burckhardt, the most eminent of inquiring travellers, had begun many years ago. Indeed, I highly esteem M. Fresnel's Arabic learning,—and I am decidedly of the opinion expressed by him that "il faut donc cesser d'interroger les morts, mais suivre leur exemple en interroger les vivants;" and I think I have proved, by the extent of information obtained merely by inquiries (part of which I have sent home), that I fully appreciate and know how to make use of this method of elucidating the geography of countries rather difficult of access. But if M. Fresnel has not ventured to leave his study at Jédda, or to proceed further than from Ben-Ghâzi to Aujila and Jâlo, there are others (thank God) whose love of truth and science is strong enough to enable them to face the danger of penetrating in person as far into the heart of this continent as with any degree of probability of success they may prudently do, in order to commence their inquiries from these very advanced points established by their own surveys and observations, with the means of understanding and duly appreciating the information there given to them, altogether different from those possessed by any one, however clever, who is separated from the field of his inquiries by an immense space of countries of quite a different character.

The truth of these observations, which I beg may be considered *my creed as an African traveller*, will be proved (I hope) by my description of, and routes through, Wadây, as compared with those of M. Fresnel. Unfortunately, I have not seen any portion of that gentleman's Appendix, which ought to have been sent up to us as speedily as possible; and I can, therefore, only notice his statements in the Report itself, as it had been printed before we left Europe in December, 1849.

To begin with the "great rectification" which M. Fresnel thinks has to be made in our maps,—viz., to place on about the same parallel all the intermediate stations between Loggun, or rather Lôggène, and Tendéti, and to suppose either that Lake Tsaid has been laid down too far to the south by an experienced English naval officer like Clapperton, or that the position of Tendéti has been wrongly indicated by Browne. This hypothesis is most erroneous, being based on nothing but a gross mistake on his own part, which clearly shows how imperfect this method of elucidating the geography of a distant country is, even when conducted by a very clever person like M. Fresnel. It is, certainly, rather strange, that none of the Takrûris, from whose mouth M. Fresnel collected his itineraries, had been attentive enough to be aware that in going from Mâs-eîa to Mêle, the great market-place of the province of Fittri, to the north of the lake of the same name, for seven days they turned their faces almost due north, having previously gone from Karnak Lôggène to Mâs-eîa almost due east. This is the key of the enigma. If Babbalia were still an important place instead of being almost totally deserted, and if the country between that place and Moyto might be traversed with any degree of security, very few indeed of the pilgrims would make the circuitous route by Karnak Bagirmi, and all would pass the river not at Karnak Lôggène,—that is to say, the capital of the province of Lôggène,—but at Kusséri, near the junction of the two rivers, viz., the river of Lôggène and the Shâry or Asu; or they would rather choose to cross the united

stream at Gûlfâe. But the circumstance that M. Fresnel places Moyto, the second place of importance in the whole country of Bagirmi, and governed by a special *khalifa*, on the banks of the Shâry, and makes it the spot where his famous Takrûris are said to cross that river,—whereas this place is situated between Mâs-eîa and Fittri, four days north, a very little east, from the capital of Bagirmi,—this almost inconceivable mistake shows that M. Fresnel has, on the authority of the most ignorant of pilgrims, thought to enrich the geography of Central Africa by impugning the statements and observations of one of the most eminent of African travellers.

Having left Mêle, the great route of the pilgrims makes a sweep to the S.E. in order to reach Yawa. The place is called Yawa by the pilgrims; but its real indigenous name is Yaw,—the capital of the province of Fittri, which most of them visit, distant only one day's journey. Yawa, as every traveller who pays a little attention to the road—that is to say, every one worth questioning at all—knows, is situated on the north side of the Batha, at a short distance, varying according to the season, from where it joins Lake Fittri. Every one whom you may ask about the Batha will call it the characterizing river, or rather valley, of Wadây, which receives almost all the smaller watercourses of the whole of Wadây Proper, or Dar Maba. Certainly, in his not becoming aware of this circumstance till the very last, when he had at length the good fortune to meet with one clever informant, and when he became persuaded "au moins autant" of the truth of the true statements of this one as he had been of that of the false statements of the grossly ignorant persons on whom he had previously relied,—M. Fresnel could not but thereby add a very perplexing knot—scarcely to be untied—to what M. Jomard calls "ce réseau pour ainsi dire inextricable pour la géographie."

But before I speak of the watercourses which traverse the distant and but half-subjected provinces of Wadây to the south, I shall shortly indicate the direction of the route from Yawa to Wara. From Yawa, the position of which place is determined in my itineraries, the road turns about E. 15° N. as far as Borôrî, and thence it continues E. about 40° N. to Wara. In going from this latter place to Tendéti, all my informants state unanimously, that they turn their faces to the southward of East, in which direction they reach Dumta, the first place of Dar Fôr, at a distance of about 70 English miles.

I shall now proceed to the most important question as to the watercourses and the waterparting of this portion of Africa. It was after my return from the great expedition to Musgaw, which Dr. Overweg and myself accompanied, that—in a letter addressed to Chevalier Bunsen, which I fear will not have reached Europe earlier than these lines—I was enabled to determine, very near the truth as I hope, the waterparting between the rivers uniting with the Be-nue and the Fârô, or the basin of the Kâwâra, on the one side, and the rivulets forming the Lôggène Lôggène, or as it is called in its upper course the Serbéwél, that is to say, the basin of the Tsaid, on the other side.

In communicating to you what information I have obtained respecting the connexion between the upper courses of this river of Lôggène and the Shâry or Asu, I must premise that the name Shâry does not at all belong to the river which passes the capital of Lôggène, but to the far larger river, which—separating the province of Lôggène from the country of Bagirmi, and being also called in this part of its course Asu from a former important place of that name situated on its eastern shore,—joins, or rather receives, the former river a little way below Kusséri, at a village situated on its eastern shore, called Shéggâ. It is rather singular that Râeis Khalel, who spent so many days on and close to the river above and below Kusséri, should not have become aware that the river which passes Karnak Loggun—which he wrongly calls the Shâry—forms only a small part of the mass of water which he observed further down the river. A characteristic feature of these two rivers is, that, in their whole

course, deal, by both the said to d and the spacious eastern rates and or Ba-ir. On this but one not able distinctly probable 17° and rivers, v of the la the larg and king to the s from eac I have r the ri I have ment, pu but ap throwing and the moun the Fellâ and the on my t mense d eastern p very int on a larg from Ter great in Pagan co and the chief pla Telgôna, or Yang copper r part of S —turned and the crossing in exten of the P consider they cou other sci My acco able to c Now, Tsaid on the othe make ou kin of with Lak receives the mor Jebel M watercou with he during h has been spicity count of on accou expediti we been peculiar mawa I found in Ambe c contra-d bed, or by them run. I in the r rivers. appears the Eq which ning pa ing par which I

course, they keep not far from each other; indeed, by some of my informants, who have visited both the rivers in their upper courses, they are said to divide and to be merely branches of one and the same watercourse—thus enclosing a very spacious island; in like manner as from the eastern branch lower down near Miltu there separates another much smaller branch, the Ba-tahkâm or Ba-ir, which again unites with it near Mesken. On this point,—viz., whether the two rivers form but one river in their upper course,—I am as yet not able to decide; but what I have made out distinctly seems rather to render this statement probable. For, at about 8° N. lat., and between 17° and 18° long. east of Greenwich, the two rivers, viz., the smaller western one at Lay—one of the largest places belonging to Bangbay,—and the larger eastern one at Day—another locality and kingdom of importance in the Pagan countries to the south of Bagirmî—are not further distant from each other than about 30 miles. Unluckily, I have not as yet met with any one who has been up the rivers further than those two places.

I have, however, another very interesting statement, proceeding from a very different direction, but approaching near to these quarters, and throwing great light over the country between them and the basin of the Nile. This statement is from the mouth of a most valuable authority—namely, the Fellata Figi Sámbo, my best friend in this place, and the most learned Moslim I have ever met with on my travels,—to whom I am obliged for an immense deal of information with respect to all this eastern part of Soudan. About thirty years ago this very interesting man accompanied a *razzia* made on a large scale by the Furawis, which, proceeding from Tendéti, and passing Am-majúra—a place of great importance with regard to the routes to the Pagan countries, distant ten days S. from Tendéti, and the same distance W. very little S. from the chief place of Runga, while it is three (long) days from Telgóna, the important Pagan market on the Kélak or Yangé, and a little further from the celebrated copper mine known throughout the whole eastern part of Soudan merely under the name of “El-hóhrak”—turned from thence to the S.W., leaving Dénka and the Kélak at a great distance to the left, and crossing a mountainous district of six days’ journey in extent, arrived after thirty days in the territory of the Pagan king Kabánda, on the banks of a very considerable river flowing westward, so large that they could not make out persons standing on the other side, and which they were unable to cross. My account of this interesting route I hope to be able to communicate to you by this opportunity.

Now, between this river-system belonging to Lake Taïd on the one side, and the basin of the Nile on the other, there are, as far as I have been able to make out, two other smaller basins,—viz. first, the basin of Lake Fittri, having no connexion whatever with Lake Taïd, but nourished by the Batha, which receives all the smaller watercourses descending from the more elevated country at the western foot of Jebel Mírâh,—and secondly, a system of shallow watercourses running over a surface of loam covered with herbage, but without any real current even during the rains. The former of these two basins has been laid down by me in the map, with great perspicuity; but the latter is much less clear, both on account of its distance from the great caravan road, and on account of its natural character. It was on our expedition to Musgaw, that by ocular inspection we became acquainted with the nature of these peculiar watercourses,—which on my road to Adamawa I had not met with, as they are only to be found in very flat countries, such as Musgaw. The Arabs call them *sîl*, the Bornouese *indjâlm*,—in contradistinction to the *koma dugu*, sandy river-bed, or lake. The whole country is intersected by them, and it is difficult to say which way they run. Some of them, being very large, must in the rainy season certainly appear like mighty rivers. To this description of watercourse—which appears to be peculiar to all the flat parts of the Equatorial regions of Central Africa, and which illustrates the four waterpartings running parallel to each other, as mentioned in the itinerary to Bangbay sent by me to Europe, and which I have here had ample opportunity of veri-

fying—seem to me to belong the river of Runga, the *Bahar Salamât*, which is identical with *Om e Timân*, the *Bahar el Râshid*, and the water of *Kirsua*. This is almost certain, according to my inquiries; but instead of indulging in a number of conjectures, which a little new information might overturn to-morrow, I shall merely state that the limits of this system seem to be, the high country of Silla on the one side, and that of Gogomi and Bedána on the other or western side. It is, however, very probable that these shallow watercourses form several groups, out of which that receiving the waters of Bedána, Kirsua, &c., appears to have an inclination towards Lake Fittri, but without reaching it, the water dying in the *giân* or sandy soil.

In the mountainous district of Gogomi are some lakes, apparently of small extent, but of considerable depth.

Kuka, 21st August 1852.

Yesterday evening I was at length happy enough to return to this place,—where I am at home, the same as in London and Berlin. Spirits and health never better.

DR. BARTH.

OUR WEEKLY GOSSIP.

OUR readers will remember, that some months ago [see *Athenæum*, No. 1305, p. 1173], in our review of a story of American life called ‘The White Slave,’ published by Messrs. Ingram & Co., with the eminent name of Mr. Hildreth, the historian, on its title-page,—we gave publicity to certain facts—derived in part from a note printed at the end of the July number of the *Westminster Review*, and in part communicated to us—from which it was inferred that an attempt had been made upon the London market in respect of this book, scarcely explicable within the limits of even that loose morality which has arisen out of the practice of legalized piracy between the two countries in articles of literary production. In order that the case may be directly before the readers of this paragraph, it may be convenient that we should here repeat the facts as they were then stated by us.—We said:—“The book was, we are told, first published in Boston sixteen years ago, under the title of ‘The Slave; or, Memoirs of Archy Moore,’ by J. H. Eastburn, printer. In the years 1846-1847 it was reprinted in London, in the pages of the *Truth Seeker*, a magazine now, we believe, defunct. The story was well told, and had for its other attractions the interest of an unworn subject and a graphic style;—and such reputation as a magazine of limited sale can make for a popular paper it there enjoyed. Well, early in this [the last] year, ‘Messrs. Tappan & Whittemore, highly respectable publishers in Boston, transmitted to a London agent the letter-press and engravings of a new work, entitled ‘The White Slave; or, Memoirs of a Fugitive,’ with directions to sell the copyright, if possible, to a London publisher for from 200*l.* to 500*l.*’ On comparing this ‘new work,’ however, with the story in the *Truth Seeker*, it was found that the tales were one and the same.”—In expressing his conviction that “Messrs. Tappan & Whittemore were not implicated in the attempted fraud, but had been duped by some adventurous literary pirate,” the *Westminster Review* seemed, by inference at least, to throw back the imputation towards Mr. Hildreth,—since his name appeared on Mr. Ingram’s title-page as its author:—whilst for ourselves, we expressed our conviction that Mr. Hildreth could not be the party sinning—and anticipated his future denial. That anticipation has been fulfilled. We have received a long letter from Mr. Hildreth—addressed also to the publisher of the *Westminster Review*, and duly acknowledged in the January number for this year of that publication, just issued:—in which the former distinctly states, that he never saw the Correspondence between the American publishers and the London agent referred to respecting the negotiation for the English market,—and that in America itself, the work had been expressly announced as an old one with new features, by means of the following advertisement:—“The earlier chapters of this book were written on a southern plantation, during that same summer

in which the concluding events of the story are supposed to happen, and in the midst of scenes and persons suggestive of those which the book attempts to portray. Some readers may perhaps recognize in them a story with which they have before met. The latter portion is new; a continuation originally intended, and often called for, but never before published.”—Smarting as an honourable man must under the suspicion of being in any way connected with so discreditable a transaction as this seemed to be,—Mr. Hildreth’s tone of remonstrance against the *Westminster Review* for having apparently given him the preference over the publishers in its search after the pirate is not a little indignant. It is natural that it should be so:—but we are bound to say, that the writer of the note in that publication was well justified by the facts before him in raising the “hue and cry” against some one. We have seen a copy of the letter addressed to the London agent above named by the Boston publishers; and we must affirm, that the transmission to the former expressly as “a new work” of sheets with a great portion of whose contents he was familiar of old,—without the explanation which the advertisement affords [for, a suggestion made by Mr. Hildreth that the agent was bound to ascertain—for himself—by personal inspection whether there might not be some portions of those contents which were unknown to him, is simply a reversing of the responsibilities],—and coupled with the demand of from 200*l.* to 500*l.* as the price of such work,—left him a perfect right to look somewhere for a party obnoxious to a charge of unfair dealing.—The *Westminster Review* and its publisher are of opinion now that “Mr. Hildreth is entirely exonerated from any share” in the questionable part of the transaction:—but in our opinion some explanation may be considered as yet due from the Boston publishers.

The papers announce the death of Mr. John S. Dalton, at the age of thirty-six. Mr. Dalton has not left behind him any important work to mark his labours in any particular department of literature; but he belonged to a class of literary labourers not yet properly appreciated amongst us. The *Banker’s Magazine* was projected by Mr. Dalton,—and conducted by him with great energy and considerable success to the time of his death. He was also the originator of the Banking Institute; and to his judgment and exertions that association is mainly indebted for its existence. In the early part of his career he worked hard and zealously for the promotion of mechanics’ institutions. We believe also that Mr. Dalton had latterly some amount of interest in the *Atlas* newspaper.—Except among a particular circle of persons who knew his character and admired the intelligence, vigour, and moderation which he carried into all his pursuits, Mr. Dalton’s name will pass away and be forgotten: but, in spite of that forgetfulness, it is the name of a man who, though hardly appearing at all before the world, exerted no mean influence over a large surface.

The Rev. Philip Smith, Professor of Mathematics at New College, London, has been appointed Head Master of the Protestant Dissenters’ School, Mill Hill, vacant by the resignation of Mr. Priestley. Mr. Smith’s well-known reputation as a classical scholar and mathematician, combined with his long experience as a teacher, cannot fail to render his appointment of advantage to the School and conducive to the interests of learning amongst the body with whom it originated.

The Chevalier Bunsen has communicated to Mr. Samuel Phillips the announcement that the University of Göttingen has conferred on him the degree of Doctor of Philosophy. Mr. Phillips—in his youth a student at Göttingen—is known to English readers as the writer of literary essays in the *Times*, and as a contributor to *Blackwood’s Magazine*.

A letter written by General Haug in reference to the late Madame von Beck has been placed in our hands. It will be recollected, that General Haug was made to appear as one of the witnesses marshalled against that unhappy lady by Mr. Toulmin Smith—who, as our readers know, possesses a curious faculty for pressing every sort of mistake and irrelevancy into the service or dis-

LAST THREE WEEKS.—BARTLETT'S GREAT DIORAMA OF JERUSALEM AND THE HOLY LAND. Painted under the direction of Mr. W. Beverly, with Grand Sacred Vocal Music conducted by Mr. J. H. Tully, daily at Three and Eight o'clock. Admission, 1s. 6s. and 2s. 6d.

ST. GEORGE'S GALLERY, HYDE PARK CORNER.

SCIENTIFIC

SOCIETIES.

ROYAL.—Dec. 9.—Col. Sabine, V.P., in the chair. The following Papers were read:—'An Experimental Inquiry undertaken with the View of Ascertaining whether any and what Signs of Current Electricity are manifested in Plants during Vegetation,' by H. G. Baxter, Esq.—'On the Relation of Cardioids to Ellipses,' by J. Jopling, Esq.

Dec. 16.—J. P. Gassiot, Esq., V.P., in the chair. The following Paper was read:—'On the Solution of Urinary Calculi in Dilute Saline Fluids at the Temperature of the Body, by the Aid of Electricity,' by Dr. Bence Jones.

MEETINGS FOR THE ENSUING WEEK.

- Nov. British Architects, 8.
- Geographical, 8.—On the feasibility of forming a Canal between the Gulf of Akaba and the Dead Sea, by Capt. Allen, R.N.—'Outline of a Journey in Palestine in 1855,' by the Rev. Dr. E. Robinson and others.—'Latest Researches in Syria and Palestine,' by the Chevalier Van Veld, of the Royal Dutch Navy.
- London Institution.—'Whale Fishery.'
- Nov. Syro-Egyptian, 74.—Description of a Babylonian Public Square.—Description of a supposed Assyrian Commemorative Cylinder, by Mr. Abington.
- Zoological, 9.—Scientific.
- Institution of Civil Engineers, 8.—On the Nature and Properties of Timber, with descriptive particulars of several Methods, now in use, for its Preservation from Decay.
- Nov. Ethnological, 84.—Observations on some of the Aboriginal Tribes of New Holland, by Dr. T. R. H. Thomas.—'On the Darien Indians,' by Cardenas; Communicated by Dr. Hodgkin.
- Literary Fund, 3.
- Royal Society of Literature, 84.
- British Archaeological Association, 84.
- Society of Antiquaries, 8.
- Royal, 84.
- Nov. Astronomical, 8.
- Med. Soc., 8.
- Nov. Asiatic, 84.—Prof. Wilson 'On the Vedas.'

FINE ARTS

The Elements of Picturesque Scenery, or Studies of Nature made in Travel with a View to Improvement in Landscape Painting. By Henry Twining. Longman & Co.

"As many copies," says Mr. Twining in his Preface, "of a work having the present title, and printed a few years since for private circulation, were distributed to various institutions connected with Art, it may appear to some, that the present volume is but a second edition of that book. This is, however, by no means the case; for, although the same plan has been adopted on the present occasion as previously, yet, with the exception of the part which refers to vegetation, there is scarcely a paragraph of the former work which has been retained unaltered, whilst the bulk of the materials which constitute the new one, are the result of subsequent observations and research."

Under these circumstances, we accept the volume before us as an original contribution to Art-literature, and one of a very valuable kind. It is no superficial work, rendered attractive by some new or brilliant theory, to occupy the experimentalist for an hour;—but a solid, earnest, well-considered labour, based on the soundest principles and reducible to the most practical application. Elaborate in treatment, and more argumentative than elegant in style, Mr. Twining's pages require very close attention;—and, as he himself suggests, the reader will do well to pause as he advances, that he may the better master the contents and prevent his memory from being overloaded by too many rules at once.

That the book will be popular, in the ordinary acceptance of the word, we much doubt:—for, if we must hint a fault, we feel inclined to remark that Mr. Twining's views take rather a wider range than is usually embraced by the landscape painter, or than is absolutely necessary for the cultivation of the landscape painter's art; and much of what he says—and well says—on scientific subjects, is so scientific as almost to demand a separate course of study. Perhaps his system of Art-education insists too much on geological knowledge; and geological information somewhat overlays his general theme, notwithstanding the judicious disclaimer

which we find in that part of his volume treating especially on "Rocks." He observes:—

"The study of rocks on principles so essentially geological, and with too searching an inquiry into their peculiarities, would naturally lead to formality and triteness in the style of imitation, and would have as decided objections for the painter as the too superficial and inconsiderate glance at this portion of Nature; and it becomes necessary that he should correct the ideas which he has gathered from studies purely scientific by resorting frequently to the works of those masters who have excelled in this branch of Art. He might examine with advantage, amongst others, the landscapes of Both, Berghem, Joseph Vernet, and Wilson; and observing with what skill, taste, and judgment they have combined boldness, simplicity, and elegance in the masses of rocks which they have introduced into their landscapes, he would do well to mark with what restrictions they have rendered the most characteristic tendencies of Nature, and how far they have made these subservient to the gracefulness of their compositions as a whole, to lightness and fluency of style, and to expressiveness and unity of effect."

—This is sound advice,—and happily corrective of a slight tendency on Mr. Twining's part to be esoteric in his doctrines.

But in a better sense than belongs to a lighter mode of treatment Mr. Twining's volume will acquire more favour the more carefully it is examined. We have already said, that the principles which he enunciates are perfectly sound,—let us afford proof of this by a few extracts. In a preliminary chapter, treating of the properties and uses of Light, after a well drawn parallel between Form and Colour, Mr. Twining remarks:—

"From these deductions it will be gathered, that the representation of form has a general character of severity, chasteness, and simplicity, as compared with those effects which are displayed through the agency of colour. This is at once made manifest by a parallel between the schools of painting, in which form constitutes the most essential and important element, and those of which brilliant colouring and effect are the chief adornments. As examples of these premises, I might refer to the purity and correctness of design which characterised the ancient Roman style, as contrasted with the extraordinary vigour of colour, combined with harmonious warmth, which constituted the charm of that of Venice. Whilst in Modern Art the same principle shows itself by examining the compositions, simple and chaste, but often crude almost to dryness, of German historical painting, in which every kind of merit which can be developed through form is made the subject of such deep and unwearied study; and by comparing them with those works of the west of Europe, perhaps of the British school in particular, in which the imagination is successfully appealed to by the power and fascination of colour, but where there is a proportionate deficiency of that grace, purity, and sublimity of form, which in design constitute the highest standard of perfection."

Mr. Twining then addresses himself to the special subjects for the landscape painter's study;—the first section, on Mountains, Rocks, &c., constituting one half of the volume,—and the remainder being occupied by a section devoted to Trees, Buildings, Ruins and Figures. Considering "The Influence of Mountains on Landscapes," Mr. Twining says:—

"Mountains may be considered under two aspects with reference to their influence on the Landscape.—Firstly, as to the screens or boundaries with which they encompass the scenes; secondly, with reference to the undulations and irregularities of their surface, producing a diversity of scenes which is partly the immediate results of this inequality of the slopes, and partly owing to the fact, that a thousand different elevations are thus afforded for the observer's point of view, instead of one uniform level. From the various breaks and undulations of the soil results that diversity of perspective plains which gives expression and character to a scene. The surface of the country is presented to the eye under various degrees of development, from the rapid foreshortening of objects, to the bird's-eye view of them. On declivities, the trees and other details conceal more of each other than on the plain seen beyond; whereas on acclivities, or slopes rising from the observer, they often appear almost at full length, the tops of the foremost concealing only the foot of those which succeed at certain intervals. They thus appear to ascend in stages before the observer, instead of vanishing rapidly from him. Considered as boundaries or screens, the influence of mountains is equally important. An outline varied and broken with every possible diversity of shape, is substituted for the uniform dead line, of which the horizon of the sea affords an example; and by admitting the sight in parts to the most distant recesses of the scene, and intercepting it in others more or less, the form and distribution of the predominant portions of the landscape become infinitely varied."

Treating of the "Symmetry of Mountains," and showing how much they depend for the exhibition of this quality on position, Mr. Twining gives the following illustration:—the truth of which we can ourselves confirm.—

"A very remarkable instance of the unsightliness which results from symmetry of outline, combined with a formal position, is presented by the Pic du Midi d'Ossau, in the distant view of it which is obtained from the terrace in the

town of Pau. In reality, this mountain has a horn or fork on each side only; but, owing to the snow which lodges on its summit, and which at this distance may be mistaken for light sky, the boundary of the naked rock on the side opposite to that on which the horn rises is lower, and very different in form to the real but somewhat indistinct outline of the mountain. This gives rise, on the left side, to the resemblance of a projection somewhat resembling the horn-shaped one which occurs on the right; whilst the highest and central peak between the two completes the idea of symmetry. In fact, the impression, a little exaggerated by fancy, might perhaps suggest a lyre with two corresponding horns, and having a central handle or finger-board. But even setting aside the additional symmetry, which in this case arises from an undue appreciation of the exact form of the mountain, its central position in the Chain of Pyrenees as seen from Pau, the kind of depression of their general outline with which its position corresponds, and its formal isolation and gigantic proportions as compared with the surrounding mountains, render it anything but a picturesque object, notwithstanding its importance. How different is its aspect as seen from the midst of the Pyrenees! At each successive point whence it becomes visible it increases in romantic beauty and grandeur, till at length, as seen from the plateau of the Bloux Arriques, it appears, notwithstanding its isolated position, and some little remains of formality in its pyramidal shape, one of the most magnificent objects of the whole chain."

Leaving some useful passages on the "Colour and Marking of Rocks,"—we turn to Mr. Twining's general observations on Trees. When he speaks of the best means of rendering their characteristic variety with the least effort, he makes some interesting observations on the amount of guidance afforded in this respect by the Old Masters.—

"It may be learnt from the examples left us by the Flemings, that they considered that variety which results from a diversity in the touch of the foliage of trees to be a desirable, indeed an essential, requisite. But the works of these painters do not assume it to be at all necessary that every kind of tree should be at once recognised, and distinguished from every other. In Ruysdael, the irregular confusion of trees which are left to their natural growth is admitted; and the foliage is left as the bark of the oak is graphically rendered. In Wynand, Hobbins, and others, that degree of attention to Nature is observable, which distinguishes the oak from the birch, and the poplar from the willow. In both, the touch is at once exceedingly light, delicate, and picturesquely irregular; and would decidedly point out the oak, if oak trees could be as universal in Nature, as they appear to be in his pictures. But few of these artists mark the more nice distinctions which exist, for instance, between the spreading poplar, and the birch or the alder; or between the beech and the lime, or between the sycamore and the plane. And in no few cases, although the touch of the leaves may have a character of truth, the attitude of the tree, the distribution of the branches, or the markings of the trunks, do not correspond. Claude's trees have a character which is peculiar to himself, rather than conformable to any tree in Nature: they appear to combine the fulness, rotundity, and general form of the elm, with the lightness and grace of a full-grown and unweathered willow; though it is said that the evergreen oak which abounds in the vicinity of Rome and Naples formed his chief standard for imitation. Poussin's trees afford examples of good massing; but they have grown too dark and heavy to be of much use as studies, and perhaps to be judged of impartially."

Mr. Twining argues, however, that the present requirements of landscape painting call for greater precision than the Old Masters adopted, but he avoids a pedantic conclusion.—

"Considering, however, the distinct manner in which the foliage of different trees mingles together in Nature, and the inconsiderable distance which suffices to render one kind undistinguishable from another, it may perhaps be deemed that the landscape painters of the seventeenth century came close enough to Nature, in their representations of trees, to satisfy most judges. But a change in the style of painting, as well as a more general taste for the culture of trees, and consequently a better knowledge of their characters, render necessary, in the present stage of Art, a considerable deviation from the course which they have pursued. The landscape portrait is now in general the most acceptable production in this branch; and it requires that the various kinds of trees and plants should be indicated with much more precision than in the ideal or classical landscape. The artists of the present time, who doubtless show in their works a more extended as well as a more accurate knowledge of the characters of trees, leave perhaps in general very little to be wished for. It may nevertheless be doubted whether great resources in the way of variety and interest are not still to be developed from a more characteristic representation of the different kinds of forest trees, distributed and grouped in such a manner as to produce the most striking and agreeable effects of contrast and analogy, and on a scale sufficiently large to combine the graphic rendering of each single spray, or tuft of leaves, with the ease and grandeur which should pervade the broad masses of foliage, and with the distinguishing attitude and suitable posture of the whole tree. All this requires to be effected without setting too great a stress on the minute characters which pertain to vegetation, or confining the mind to a narrow contemplation of specific details and particulars. In the general appearance of trees, the end principally to be sought is to combine as much as possible variety, or diversity of forms, with a prevailing harmony."

These extracts will suffice to show the manner in which Mr. Twining has treated his subject. We must add, that his arguments are enforced and

made clearer to the reader by a number of diagrams and freely-sketched outlines,—chiefly in illustration of mountain scenery.

FINE-ART GOSSIP.—In our notice last week of the Photographic pictures exhibiting at the Society of Arts, we mentioned that the collection had been got together and arranged somewhat hurriedly,—and that a new catalogue was, in consequence, necessary, and forthcoming, to register all the materials of which the Exhibition was composed. The original catalogue even as far it went would seem to have partaken in the imperfection incident to such hurry, if the reclamation made in the following letter be just:—"In reviewing the Photographic Exhibition in the *Athenæum* of the 1st inst., I find you mention 'The Gateway of Canterbury Cathedral,' (No. 84) as Mr. Sandford's,—and from a waxed paper negative. This has arisen from an error on the part of the Society of Arts in preparing the catalogue,—the picture being of my making, as will be found in the new edition of the catalogue. It was taken upon paper,—not waxed.

"W. SHEERLOCK."

"9, Fitzroy Street, Fitzroy Square."

The Brussels Herald says:—"The collection of paintings, bronzes, porcelain, &c. of the late M. Champion, the philanthropist, who was generally known by the name of *le Petit Manteau bleu*, has just been sold by auction at the Hôtel des Jeûneurs. The paintings did not bring high prices, although there were several of Teniers and other celebrated artists. The cabinet of curiosities and objects of art, 235 in number, and many of them very rare, excited, however, great competition. A very fine marble bust of a female, said to be by Houdon, was sold for 4,000fr.; another marble bust, for 1,010fr.; a marble group, 1,210fr.; and two smaller busts, 1,955fr. Two fine busts in bronze of Turenne and Condé were sold for 710fr.; a *Génie* in bronze, 700fr.; a bust of Voltaire, 214fr.; and two bronze statuettes, 1,065fr. Two porcelain vases brought 2,580fr.; a third, 925fr.; and two of the time of Louis XV., 1,600fr. Several other articles were sold at equally good prices; a pair of vases in red porphyry brought 3,001fr. Among the objects of curiosity, an ebony console of the time of Louis XVI. was sold for 2,025fr.; and a snuff-box in Egyptian jasper was sold for 1,020fr."

MUSIC AND THE DRAMA

NEW PUBLICATIONS.

VOCAL MUSIC.

La Rosa d'Inghilterra: Album Vocale. Da Luigi Gordigiani. —The regard frequently expressed in the *Athenæum* for this graceful and tasteful composer suffers no diminution by reason of this New Year's book, which he has put forth in the French fashion,—and which contains twelve compositions. The first four are *solo*—all coming within reach of a *mezzo-soprano* or even *contralto* voice without demanding those tenor notes which would make them unfathomable by a pure *soprano*. After going through a mass of modern grim and unattractive German music for singers (which has been our task while on the Continent), the ease, sweetness, and nature of such a *Canto* as 'Impossible' gives to the melody almost the graciousness of "an angel's visit." The *Duetto*, 'Illudersi,' and other subsequent pieces in this Album, have an air of stage and concert-room which makes us speculate on the possibility of their being excerpts or adaptations from a MS. opera. The *Allegretto* of 'Illudersi,' without precise imitation, contains an echo of a well known *Allegretto a due* in 'Norma.' In the *moderato finale* to another *Duetto*, 'Le Rivali,' Donizetti's well-known form of *cabaletta*, in triple tempo, has been remembered. The accompaniments, too, suggest an orchestra,—though they are entirely within reach of the average pianist. If we be right in our conjecture, there is no difficulty in understanding why the pieces originally written as chamber-music please us the best. All, however, are agreeable to hear, and offer excellent practice for the voice.

Six *Duetts* for Female Voices.—No. 1, *A May Song*.—2. *Good Night*.—3. *In the Greenwood*.—4. *Absence*.—5. *Love's Hour*.—6. *The Gondola*.

Composed by Henry Smart.—The music of these *Duetts* is pleasing,—lying well within the average compass of the female voice—and the two parts so nicely played with and combined as to interest the ear;—but we cannot recognize it as new. 'Good Night,' for instance, is full of reminiscences of Mendelssohn's two-part Song, 'I would that my love.' 'In the Greenwood,' again, owes its phrase, p. 2, on the words

To the sun her golden hair,

to the same composer's *Duetto*, 'Greeting.' The best of the series, to our thinking, is 'Absence.' With a more frequent exercise of his powers, Mr. H. Smart might become more individual; since neither skill nor taste is wanting to him.—The verses, by Messrs. Bellamy and Desmond Ryan, which he has here set, are rather sentimental, and not easy to say or to sing.

A short paragraph will comprise the other English vocal music before us which on one ground or another claims notice; it being distinctly stated, that much is published not meriting review, and therefore passed over by us.—Oh! *The Merry Summer Morn: Duetto for Soprano and Contralto*, by John Lodge Ellerton, Esq.,—is the slightest of slight music, but rather sprightly.—*Love laughs at Locksmiths*,—"Why looks the Bride so pale?" *Ballad*,—*The Fisher-Boy: a Legendary Song*,—*The Gipsy*,—are by Mr. J. F. Duggan.—We have more than once expressed our recognition of the natural gift of graceful melody apparently possessed by this composer. The productions before us are the merest trifles thrown off "for the shops,"—"The Gipsy" being the best,—and thrown off, we must add, in a spirit which, by trifling too thoughtlessly, loses the power or the opportunity of winning a triumph.—Further, we have to notice, *The Rose and Herrick's Litany*, by that estimable pianist, Mr. Brinley Richards:—the latter of the two songs is to be preferred.—Lastly comes before us, *Still, still with thee: Hymn*.—We have on principle eschewed all the airs, dance-tunes with their hideous lithographs, &c. &c. in which 'Uncle Tom's Cabin' has been tortured into the music market. Here, however, is Mrs. Stowe herself as a hymn-writer,—and here is her brother, the Rev. Charles Beecher, who has set her Hymn to a nanby-pamby tune far more closely resembling Moore's sickly 'Farewell, Bessy' than a spiritual song should do. Were not "author's copyright" on "the head and front" of this ditty, we should not have noticed its "offending."

We have lastly to examine a heap of songs by German composers, published in England, and arranged with English text; beginning with *Two Songs for a Soprano*. By Ferdinand Hiller.—These, if we recollect rightly, were sung at the *Matinée* last year given by their composer. 'The Hemlock Tree' is acceptable because of its pathetic quaintness,—the spirit of the old words is entered into with curious felicity, and the song may thus be paired off with Herr Dessauer's remarkable setting of Mr. Tennyson's 'The Earl's Daughter.'—*Three Songs, with Accompaniments for the Pianoforte*, by J. Dürner. Op. 21.—are hardly worthy of a writer who has set German verse so delicately as Herr Dürner has done,—being commonplace to the last degree.—*Song for Song, Zweigesang: Voice, Violin (or Flute), and Piano*, composed by Bernard Molique,—has been written to give to a *solo* instrument brilliant occupation in company with the voice; but, as mostly happens when the writer is a German, all the grace, ability, and interest are given to the instrument, while the voice has merely a plain insipid *cantilena* to sustain. We must repeat, that such an unfair view of composition, if universally carried out, would tend to the destruction of music by the destruction of its executive resources. There is small logic, surely, in trills, scales, skips for the violin, when a dialogue is professedly the piece in hand, if the voice is to have no play.—Book 24. of *Gems of German Song, with English Words* (New Series),—contains songs by Herren Goltermann, Müller, V. Gabryel, (can this be a lady masquerading it after *Portia's* fashion?) Hugo, and Dresel. The contributions of the last two gentlemen are worth pointing out as elaborate examples of erroneous style.—We shall this week merely further notice, an *O Salu-*

taria! for Three Voices, with Organ Accompaniment. By W. A. Lütgen,—and remark that Book 22. of *Orpheus*, a collection of part-songs in the German style, but with English text, and published in England, contains four songs (hitherto unpublished?) for two tenors, treble, and bass, by Mendelssohn.

THE PRESS PRIVILEGE AT THE THEATRES.

Two documents have recently found their way into circulation, and lie now upon our table, each of which should tend, in its several method of persuasion, to induce a reconsideration of that arrangement by which the newspaper and periodical press is led to expect—and the managers of theatres to concede,—that each of its members shall have the right to send in two of the public gratuitously to witness the entertainments on each night of performance. Of these documents one is, a circular from Mr. Albert Smith addressed to the several editors claiming, or supposed to claim, the privilege in question,—in which he very boldly announces that for himself he is resolved to break through the fetter of the privilege:—the other, is a play-bill appeal by Mr. Charles Mathews to his patrons the public against a particular breach of the contract which he holds that the privilege implies. Nothing can be more different than the tone, temper, and spirit of the two communications,—but both tend to the same conclusion on the part of the press, if it value that high character which Mr. Smith addresses and Mr. Mathews proposes to buy. Mr. Smith takes the reasonable and business ground,—Mr. Mathews the immoral and unscrupulous. Mr. Smith shows the general inconvenience,—Mr. Mathews exclaims against a particular non-payment of his stated interest. Mr. Smith claims the use of his own house,—Mr. Mathews that of the literary services which he has paid for. Mr. Smith explains that he cannot afford the privilege,—Mr. Mathews that he cannot afford to lose the praise which is its price. Mr. Smith appeals to the good sense and good feeling of the party interested,—Mr. Mathews treats both as fictions, estimates the price of a literary conscience at 10s. a night, and unblushingly multiplies a default in independence accordingly.

Though the more high-minded of our brethren will doubtless prefer to yield to an argument like Mr. Smith's,—there are, we presume, few of them who will not at any rate turn with scorn from a pretension like that of Mr. Mathews. In the improved condition of the press, of which we feel an honest pride that we are a part, there are surely none so poor in spirit as not to resent Mr. Mathews's estimate of them and of himself. If Mr. Smith has done good service when he appealed to the high-mindedness of the press, Mr. Mathews has probably done better when he insulted it.

The privilege of free press admissions to the theatres is an arrangement more simple in its original meaning than it has since become, and involving essentially far less of practical inconvenience than has now resulted from it:—although the fact that Mr. Charles Mathews could put on that arrangement such an interpretation as he openly does, shows that it could at no time and under no modification have been a wholesome one.—It will be distinctly observed, that we know nothing of the particular act of critical grievance which Mr. Mathews alleges in his bill more than he there tells us,—nor are we concerned to know more, nor as much. With the individual breach of contract we have nothing to do. The assertion of the contract itself is the offence and the argument. Mr. Mathews may be quite right in his instance if he were not utterly wrong in his rule.—But to return:—The privilege complained of—and justly complained of—is one which has followed the varying fortunes of the stage,—enlarging and contracting in a direction inverse to the dimensions of the theatre as a social figure. There was, we believe, a "good old time"—when the theatre was a prominent topic, and even a power, and stood in the place of the host of means of teaching and entertainment that have arisen since—when it was what the club, the Mechanics' Institute, and the late dining-room, and the cheap library are now,—in which the

newspaper theatres, l news. Th liamentary reports the public might. T portions eye gradu around the down into to the pre the force o was then and it be needed hi remove an way of his up an arre admission chose to t which she quence ha met by M Mathews. more to c public—w noal elev all kinds, that pract which the settled do wants of confined order for ance. W dress the at great half a sen in the pa year:—n conveni shall now

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newspapers not only paid for admission to the theatres, but paid a premium for the theatrical news. They who in the morning want the parliamentary debates now, wanted the theatrical reports then,—and they who were caterers for the public had to supply them cost what they might. Then came the time when the proportions which the theatre held in the public eye gradually declined as new influences arose around them,—and the rage for theatricals softened down into a sustained interest which still appealed to the press for support—though no longer with the force of a passion. The reporter for the public was then beckoned to the theatre,—not driven; and it became convenient to the manager, who needed him as a medium of communication, to remove any impediments which might stand in the way of his diminished eagerness. Hence sprang up an arrangement, for the reporter's personal free admission to witness the performance which he chose to report,—seemingly natural enough, and which should have involved no very bad consequence had it gone no further than this, and been met by no such immoral interpreter as Mr. Charles Mathews. Gradually, as the stage had more and more to contend against the growing apathy of the public—which it did, not by any attempt at personal elevation, but by trickery and panderings of all kinds, on the boards and in the bills,—grew up that practice of scattering about free admissions by which the press was largely wooed,—and which has settled down into (though, according to the varying wants of the particular management, it is by no means confined to) the right of each editor to send an order for two admissions on each night of performance. With pieces, at most houses, got up to address the eye rather than the intellect—produced at great cost,—and necessarily run, if possible, for half a season,—the editor has probably no business in the particular theatre more than a few times a year:—and a state of things has arisen, to the inconvenience of all parties, which Mr. Albert Smith shall now describe.—

"It is perfectly impossible for me to give any further accommodation to the shower of newspaper admissions that pour into my room every evening. The Hall holds about 430 persons; of these there are seats for 90 in the stalls, 160 in the area, and 180 in the gallery. The stalls are usually all taken in advance, so that the area is that part of the house best available; were the whole of the newspapers claiming a right to admission to send in their orders early in the evening, they would monopolise every seat. * * * Of the holders of these admissions, it is fair to assume that not one in a dozen is, in the slightest degree, connected with either the editorial, critical, or general literary department of the paper. In fact, the chief cause of this determination on my part to stop for the future all Press Orders, is found in the fact that a few evenings since, I know, upon excellent authority, a newspaper admission, admitting the usual two to my room, was sold for a shilling to an acquaintance of one of the people I employ about the building. Again, the lower the standard of the paper, and the smaller its circulation, the more plentifully are its orders distributed. Connected myself with the Press for some time, I also know that these orders are frequently used as baits for wavering advertisers. For example: the proprietor of a new poncho, or shirt, or sauce, is applied to for one or more insertions. Now, the spirited discoverers or inventors of these articles know perfectly well which papers have the greatest influence, and do not require to be told that such and such a print 'from its large circulation amongst all classes of society offers a desirable medium for advertisements'; and therefore they hesitate in spending their money on a questionable return. But the agent says, 'Oh, come; give us the advertisement, and here is an order for the Holy Land, or the Adelpbi' (as the case may be), and the consequence is, that instead of the intelligent critic, who is supposed to represent the paper, with his friend, the two seats are occupied with the poncho, the shirt, or the sauce, who has just as much a right to pay as any of the public."

That this is a true picture we, and all our contemporaries, know;—and it is time—for the honour and good of all concerned—that a practice leading to such results should be put an end to. This can be done only by a combination on the part of the managers or one on the part of the press. As a body the managers have not the courage to combine for the purpose,—for they fear the press whom Mr. Mathews slanders, and offer in their day of need the bribe which in their prosperity they denounce. No single journal can have any effectual action on this state of things;—for the advertiser has come to consider himself as having a vested right in the press admissions,—and would resent as a personal refusal what he would not believe to be a rule of abstinence and denial.

This journal has been again and again struck off the free lists of theatres for critical recusancy,—until we fancy it has been made abundantly apparent to all whom it concerns, how the privilege, which it accepted in compliance with the custom, was understood by it. For years past the *Athenæum* has not been on the free list of the Lyceum—where Mr. Charles Mathews, it appears, sells his privilege to those who will buy at the price of their opinions:—and Mr. Albert Smith, on whose free list we are, like our neighbours, testifies, in his circular letter, that we have not sent in a single order to his entertainment during the season.—We call on our brethren to join us in making this separation from a bad system general and absolute. Papers of character whose readers desire to be informed on theatrical matters will send to the theatre as often as is necessary for the purpose—at their own cost. If the Report be wanted, it is worth the price of the admission. They who send once oftener than is necessary—and not at their own cost—are open to Mr. Charles Mathews's sneer. The sole accommodation which the Press should consent to accept at the hands of the managers—and that for the managers' sake, and that of the public, as much as for their own—is, that on every occasion of a new play, or a new appearance, or anything which all parties are interested in having reported—such provision should be made for their reception and placing as will enable them to see well what they have to judge honestly, without unnecessary waste of time in reaching or retaining their seats.—The public have their own interest in this matter,—for what faith can they place in theatrical reports for which Mr. Mathews says that he pays?—in reporters who belong to his staff—are pensioners on his treasury for ten shillings a night!—But most of all it concerns the character of the Press that it shall stand aloof from a position in which, for a trivial gain to itself, it either interferes to a serious extent with the honest gains of Mr. Albert Smith, or submits to the insolent assertion that it is liable to influences so paltry as those of Mr. Charles Mathews.

MUSICAL AND DRAMATIC GOSPEL.—The music performed at Court on New Year's Day seems year by year to take a more stately and important form,—Mendelssohn being apparently the author as much in favour with Her Majesty as Handel was with Her Majesty's grandfather. This year the works selected were the 'Lobgesang,' the fragments from 'Christus,' and the *finale* of 'Loreley,' in which (as at Norwich) the *solo* part was taken by Miss Louisa Pyne.—We were told in Germany, that, besides this *finale*, an 'Ave Maria' and a March were completed for this opera. These would be worth inquiring after.

The dates of this season's *Philharmonic Concerts* are fixed as follows:—March 14th; April 4th and 18th; May 2nd, 16th and 30th; June 13th and 27th.—It is understood that Dr. Spohr has declined the offers made to him by the *New Philharmonic Society*. The managers are now said to have engaged Herr Lindpaintner, of Stuttgart,—a sound musician and a worthy writer. The policy, however, at the present stage of the art, of bringing a stranger, late in life, with no very special claims or brilliant reputation, to reign over an orchestra so perfectly different in its position and provisions from anything German, may be questioned.—The names of either Mr. Benedict or Mr. W. S. Bennett, we repeat, would have had greater authority and attraction with the public of London:—while the fact of their experience of our ways and means would, with any wisely-thinking persons, have turned the scale, supposing qualifications for conducting equal.

A paragraph in *Cock's Musical Miscellany* for this month informs us—

that an addition has been made to the Catalogue of References in the Reading Room of the British Museum, consisting of fifty-seven volumes in manuscript, embracing all the musical works in the Library; and also facilitating reference, by the names of all the authors of words set to music.

While every sort of ambitious undertaking is attempted in England,—operas that fail—oratorios that by their dullness keep serious persons at home—

quartets "asgrim as grim Death"—and symphonies that say nothing to the mightiest or to the meanest capacity,—the simplest and most old-fashioned form of English composition, the glee, is still cultivated and still popular.—Only the other day, a prize was awarded at the "Ardwick Gentlemen's Glee Club" to Dr. Bexfield, whose unaccompanied part writing we know by his 'Israel Restored' to be very good:—and the first anniversary of this young Society went off so pleasantly, that ere the evening came to an end the President announced another prize for competition, at the instance of "a wealthy member."

Our paragraph concerning music in France is, this week, like *Harlequin's* coat, made up of many patches of bright colour and precious material,—the dress which befits lively and restless bustle, rather than steady settled purpose.—In the first place, the new impulse given to Roman Catholicism under the Empire has contributed a little to bring out of the shade one of the worthiest of French composers—Lesueur,—some of whose music was performed on Christmas Day at the Church of St. Roch. There is news, too, from Rouen of the sensation excited in the Cathedral there at Christmas by the performance of a Mass by M. Vervoite.—At the second Concert of the *Société Sainte Cécile* were performed an *Andante* from a Symphony by Madame la Vicomtesse de Grandval (late Mlle. de Reiset),—the new prize Ode to St. Cecilia, by M. Camille Saint-Saens, which appears to be in no respect extraordinary,—some new music by M. Louis Lacombe,—and Herr Gade's Symphony in a minor, which last was not liked.—A new establishment, with the title of "*Conservatoire de Musique Religieuse*," for the purpose of the cultivation of choral music, has just been founded by M. Croizier, in imitation, it is said, of the old Society presided over by M. Choron.—The Quartett party (praised by our Correspondent) of MM. Maurin, Chevillard, Mas, and Sabatier, devoted to Beethoven's posthumous Quartets, has commenced its series of concerts with the utmost success.—The *Société Symphonique* directed by M. Farrenc, "the worse half" of the French lady who writes symphonies, has also begun its concerts.—The new ballet 'Orfa,' so long expected at the *Grand Opéra*, has been produced at last. It appears to be founded on one of the Icelandic Sagas (fancy the *Valkyriur* pirouetting for the edification of "les gants jaunes"), and to be accompanied with "brisk music," by M. A. Adam.—A new Symphony by M. Théodore Gouvy (whose symphonic music, we happen to know, produced a favourable effect at Leipsic, because it had something French in it) is about to be performed at a concert given by its composer on the 10th.

A dozen years or more have elapsed since Mr. Charles Braham and Mr. Hamilton Braham began to come out as singers richly endowed by Nature, but—what seemed strange in their father's sons—totally untrained in music or in vocal art. Since then, hardly six months have passed without our hearing of what the French (with rather an Irish figure of speech) would call "the continuation of the *débuts*" of one or other gentleman.—The other day in Germany, we read of Mr. Hamilton Braham as about to appear in 'Don Juan' at Bremen. We now find in a Neapolitan journal, criticisms on Mr. Charles Braham who has just "come out" at Messina. He is commended (like his father before him) as having the most magnificent voice in Italy,—and counselled, as we counselled him a dozen years ago, to study.—By all this are we vexatiously reminded of good chances lost to Art in England for want of artistic feeling among our English possessors of musical gifts. The two gentlemen in question, with the assistance of their brother, Mr. Augustus Braham, who possesses the finest voice of the three, might long ago have settled the question of the establishment of an English opera—honourably to their name and profitably to themselves—by remaining together, and earnestly getting for themselves the musical training of which they yet seem to stand in need, instead of exhibiting a succession of moderately successful attempts, made in one musical by-place of Europe after another.—There are few spectacles more

discouraging than that of middle-aged gentlemen of promise.

The excitement caused at Rome by the production of Il Cavaliere Raimondi's oratorio of oratorios, 'Joseph,' appears to have brought the *Maestro* again into request. Italian musical journals declare that a comic opera by him, on Goldoni's 'Il Ventaglio,' is about to be produced among other novelties during "the season" at Rome. The story is full of Italian life, intrigue and buffoonery—the very tale of tales for a Lablache and a Ronconi to laugh through. The composer (or M. Fétis is not in the least to be trusted) knows how to write,—which is more than can be generally asserted of the modern Italians,—while, because he is a veteran he is probably fresher in his ideas than the effete and imitative gentry of 'Young Italy.' Such a comic opera, then, as the 'Ventaglio' aforesaid might be worth looking after for London as well as for Rome.

M. Flotow's new opera 'Indra' appears to have gained a success beyond all its composer's former successes on its first production at Vienna. At the first representation, M. Flotow was called for ten times:—out of thirty-three musical pieces which the work contains five were *encored*.

Herr Eduard Maria Oettinger has just published a work, which appears to be partly romantic, partly rhapsodical, and partly biographical, on Rossini.

Mention has already been made of the commission given to Mr. Crawford for a bronze statue of Beethoven, which is to be placed in the new Music Hall at Boston, U.S. It is now said in the *Gazette Musicale*, that Mr. Taylor, an American amateur, has undertaken to write a new life of Beethoven, and visited Germany last autumn for the purpose of collecting materials. There is hardly a task in the list of literary tasks more difficult to execute than this:—supposing the biography of the man not to be written from a theory of preconceived admiration, naturally based on the genius of the musician. In the case of Beethoven, too, anecdote has run more than ordinarily wild,—and the testimonies are very difficult to reconcile. But, be the execution what it may, the choice of such a subject by an American dilettante is a sign of the times.

When, the other day, we mentioned the Russells and Worgans of England in friendly warning to English composers who appear willing to take any way rather than that of self-scrutiny, we might have added that every land contains similar examples. Of this we have a new example in the paragraphs in the French journals announcing the decease, at an advanced age, of M. Rigel. We will venture to say that nine out of ten lovers of music—nay, even musicians—will ask who M. Rigel was? In his day, it may be replied, he was a tolerably fertile producer of not bad chamber music,—court pianist to Napoleon the First,—and the author of three religious *Cantatas* or *Oratorios*—'Gideon,' 'Judith,' and 'The Return of Tobias.'

The Dramatic Entertainments at Windsor Castle commenced last night,—and were to be performed, as usual, in the Rubens Room. The play was, 'The Second Part of Henry IV.'—Mr. Phelps being the *King*, Mr. Wigan the *Prince*, Mr. Bartley Sir John Falstaff, and Mrs. Daly Dame Quickly.—On the four ensuing Fridays, these theatrical amusements will be continued. On the 14th, Mr. C. Mathews, Mr. Keeley, Mr. Meadows and Mrs. Winstanley will appear before Her Majesty in 'The Captain of the Watch' and 'The Windmill.'—On the 21st Mr. Douglas Jerrold's new and original drama, with Mrs. Kean, Mr. and Mrs. Walter Lacy, Mr. Harley, Mr. Wright, Mr. James Vining, and Mr. Ryder, will be acted for the first time:—a distinction to which we have already referred as designed for the author.—On the 28th 'Paul Pry' and 'The Lucky Friday' will be played, Mr. Wright appearing in the first, Mr. Alfred Wigan in the second.—On February the 4th, the tragedy of 'Macbeth' will conclude the series;—the Thane and his Lady being respectively enacted by Mr. and Mrs. Kean.

TO CORRESPONDENTS.—A Trap to Catch a Sunbeam—J. F. R.—T. C.—received.

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